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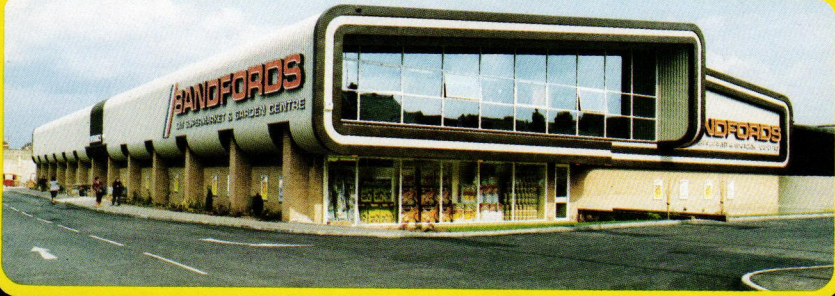
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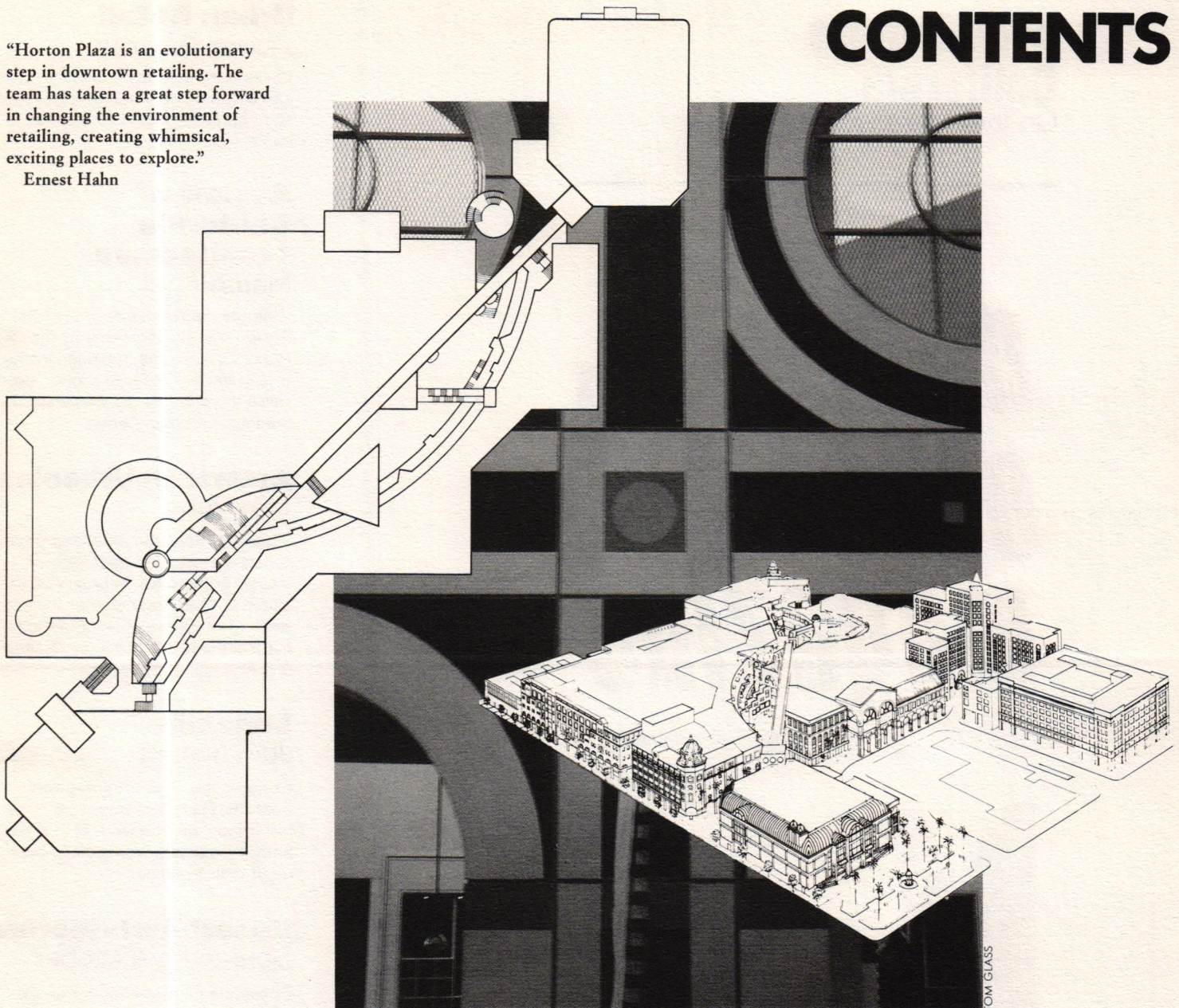
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by Janice Fillip

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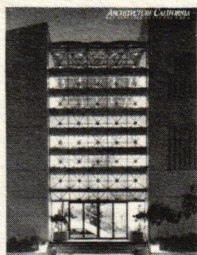
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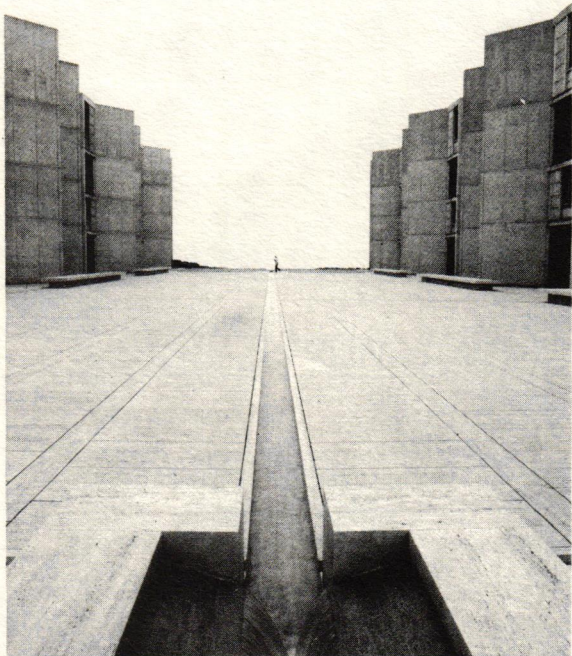
Architecture California

On the boards for 1986

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ARCHITECTURE CALIFORNIA
SEPTEMBER/OCTOBER 1985 - CCATA-VOL. 5, NO. 5



like it

Urban Retail

January/February

Looks at the new forms of architecture and urban design that emerge as the suburban shopping mall migrates into the city center.

Review of California Architecture

March/April

Features the recipients of the 1986 Design Awards presented by the California Council, The American Institute of Architects. A special section previews the program for Westweek at the Pacific Design Center.

American Urbanism

May/June

Highlights trends in American urbanism as discussed at the Monterey Design Conference, February 28 to March 2, 1986. Case studies include small-town redevelopment in California and the urban plans for Phoenix, San Antonio, and Portland.

Legacies

July/August

Explores the work of form-givers from the 1950s, the sources of their inspiration and the work of contemporary architects who are expanding upon their legacies.

Desert Architecture

September/October

Considers case studies for an extremely hostile environment, the great California desert. Features an analysis of the growth of desert cities. This issue celebrates the 41st Annual Conference of the California Council, The American Institute of Architects.

Pedestrian Los Angeles

November/December

Looks at the architectural developments that create pedestrian districts in Los Angeles. Features the annual photography competition sponsored by *Architecture California*.

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Born to Shop



The Grand Avenue, Milwaukee, Wisconsin.
Architect: ELS Architects.

The binge is over. All that's left of our greatest consumer holiday is the suspense-filled wait for the arrival of our credit card bills. Moralists lament the conversion of a religious observation into a mass-marketed spending spree. But what could be more patriotic than to end the fiscal year with a celebration of capitalism?

The open exchange of goods in a free marketplace is what America's all about. Commerce not only keeps the economy afloat, it is the single most popular form of recreation in our culture. As important as it is to the GNP, the act of buying is secondary to the social activity of Shopping.

We are a people born to shop. If the Declaration of Independence was written today, an inalienable right surely would be the right to a *selection* of merchandise. Madison Avenue has taught us that freedom of choices is more fun than freedom of choice. Besides, the more things there are to choose from, the longer we can linger in the shopping place—one of the few spaces in our contemporary world that brings people together with nothing more structured to do than look around.

People have been hanging out at the mall since the dawn of trade, drawn as much by the allure of human activity as by the need to acquire baubles and beans. Socrates taught classes at his local mall. Romeo met Juliet at theirs. George Wallace met a bullet at his. Hester Prynne was

pilloried in one. Astronauts came there to sign autographs. That's where Cindi heard that Eric dumped Billie-Sue, even though she's past her first trimester and flunking algebra.

Even when malls were transformed into introverted, hermetically sealed environments estranged from their surroundings by moats of concrete, they continued to pulse with life. The trouble was, most downtown commercial centers didn't. But the suburban malls kept people entertained long enough for downtown centers to decay, decompose, and be born again. Now city centers are rising phoenix-like from the ashes as—what else?—urban retail centers.

The evolution of shopping patterns and their effect upon architecture is the subject of an article in this issue by John Field, FAIA. His article sets the context for two case studies of communities that are using urban retail to revitalize their downtown core—Santa Barbara and San Diego. The success of urban retail as a catalyst to urban development is limited only by the capacity of our society to consume vast amounts of ceramic animals and designer socks. Judging from the holiday receipts headlined on network news, this strategy has a rosy future.

More could be said on this subject, but I gotta go. The post-Christmas sales just started.

—JF



Whitson W. Cox, FAIA receives the Distinguished Service Citation from CCAIA 1985 President Virgil Carter, AIA.

CCAIA HONORS EXCELLENCE IN THE PROFESSION

The Distinguished Service Citation, the highest honor bestowed by the California Council, The American Institute of Architects, was presented to California State Architect Whitson W. Cox, FAIA at the 1985 CCAIA Annual Conference at Lake Tahoe. Cox, a practicing architect for over 30 years, was honored for his dedicated leadership at all levels of the AIA, his achievements as State Architect, and his contributions to the community of Sacramento. CCAIA's 1985 President Virgil Carter, AIA called Cox "an example for all California architects."

The Excellence in Education award was presented to William L. Duquette, AIA of Los Gatos, to recognize his contributions to architectural education through the establishment of the West Valley Joint Community College architectural program. The West Valley College program is the only full-credit university transfer program in California that allows third-year students to transfer directly to accredited universities.

Los Angeles architect Arthur F. O'Leary, FAIA received the Excellence in Architects Service award for his work in the area of professional practice and his leadership of the AIA at the chapter, state, and national levels. O'Leary has a nationwide reputation for his expertise as an arbitrator and consultant in construction-industry litigation, and has been active in the education of students of architecture and the continuing professional education of practicing architects.

The Excellence in Community Design award, recognizing contributions to the

programming, planning, and design of a particular community environment, was given to Mission Housing Development Corporation (MHDC) of San Francisco. Under the leadership of Executive Director Jack Bourne, MHDC has provided housing services and planning for the inner Mission District of San Francisco for over 14 years. MHDC has worked to provide safe, decent, and affordable housing for the residents of the inner Mission District through the rehabilitation of over 700 existing units and the construction of over 175 new housing units.

James Hubbell of San Diego received the Excellence in Craftsmanship award. While best known for his stained-glass work and elaborate doors—including those for a sheikh's palace in Abu Dhabi—Hubbell has collaborated with architects for over 20 years, creating works in stone, brick, wrought iron, glass, wood, and a variety of other materials. Working with the local community, he recently completed the unique meditation chapel at Sea Ranch.

Carl Maston, FAIA received the Excellence in Public Service award in recognition of his many years of service to the city of Los Angeles as a member of the city board of zoning appeals and the planning commission, and as president of the Southern California Chapter/AIA



Meditation Chapel, Sea Ranch. Designer: James Hubbell. Coordinating Architect: Don Jacobs, AIA.

(now the Los Angeles Chapter). He is credited with providing the fundamental base of ideas and objectives for the Los Angeles General Plan. Also, he was instrumental in creating the Los Angeles Community Design Center, a group that offers architectural and planning services to those who otherwise are unable to afford such services.

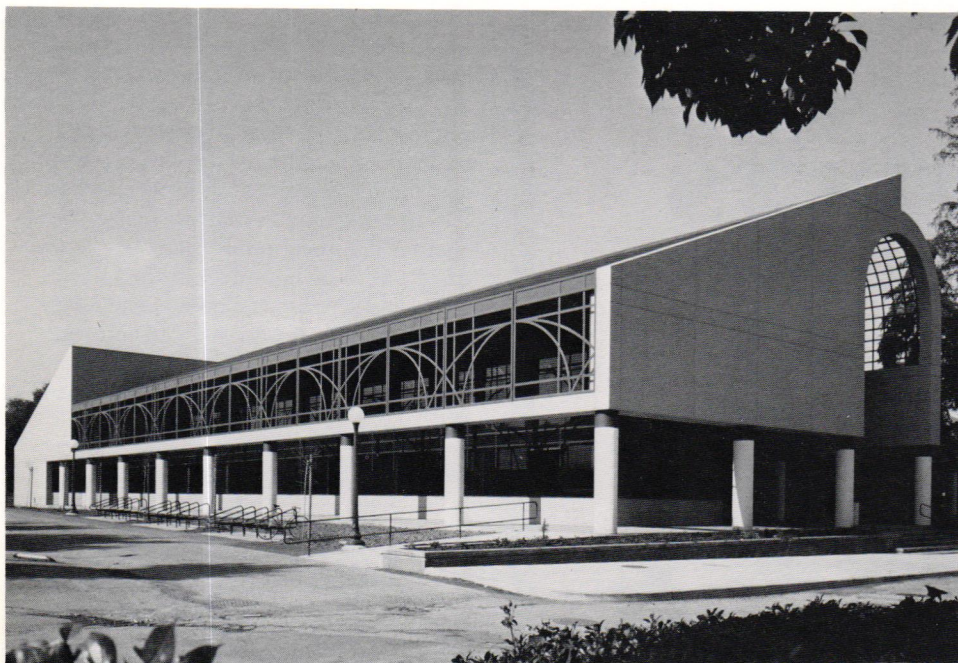
PRESIDENTIAL CITATIONS

The Presidential Citation is a new program, initiated by 1985 CCAIA President Virgil Carter, AIA to recognize unique contributions to the profession of architecture by individuals, groups or events that further the appreciation of architecture among the general public. Three citations were presented in 1985.

Sunset magazine was recognized for its high standards of excellence in expanding the popular perception of architecture and landscape design, and for its commitment to and support of quality design. In presenting the citation, Virgil Carter said, "The involvement of individuals and families in shaping their own living environments is a tribute to the ability of the staff of *Sunset* to understand and serve the needs of its readers."

Lola E. Huber received a Presidential Citation to honor her 21 years of dedicated professional service to the Santa Clara Valley Chapter/AIA as the chapter's first executive secretary. Her efforts have advanced the growth of chapter membership from 140 in 1964 to more than 540 today. "Your ongoing support of architects throughout the Santa Clara Valley has made an inestimable contribution to the profession," Carter said.

The San Diego Chapter/AIA was recognized for the invaluable assistance provided to the residents of Normal Heights, following the fire that destroyed most of the neighborhood (see *Architecture California*, November/December 1985). "The contribution of time and expertise by the Community Design Assistance Team, formed by the chapter and assisted by the San Diego Architectural Foundation, is an exceptional example of professional responsibility, community leadership, and public service," Carter said.



Center for Integrated Systems, Stanford University, Palo Alto. Architect: Ehrlich-Rominger.

HUMANISM AND HIGH TECHNOLOGY

Acting on his observation that high-tech buildings fail to communicate the humanistic and visionary nature of the activities occurring within, Walter J. Schuch, publisher of *Electronics West*, a West Coast trade magazine for electronics industry management, initiated an annual architectural competition to honor designers of high-technology facilities. Two buildings, both designed by Ehrlich-Rominger of Los Altos, were judged "Best in the West." An Award of Merit went to the corporate headquarters of Trilogy Systems Corporation in Cupertino.

The Center for Integrated Systems (CIS) at Stanford University in Palo Alto received an Award of Honor. The 80,000-square-foot center combines classroom and research facilities for the training of electronics and computer science engineers. The jury complimented the designers for providing a warm, humanistic presence that blends the traditional architecture of Stanford with a state-of-the-art research facility.

Jury for the competition included Roger Schluntz, Donald Johnson, and Jack Peterson, AIA.

BEST LITTLE CITY IN THE WEST

The League of California Cities selected Hanford, a San Joaquin Valley town about 30 miles south of Fresno, to receive the Helen Putnam Award for Excellence for the revitalization of its downtown. The Putnam Award began in 1982 to recognize cities that have used innovative ways to provide services to the

public or to keep their services adequate with less money. Hanford was among 42 towns considered for the award this year. "I believe the League of Cities jury was impressed because we have achieved this renewal without the massive infusion of federal and state money so common in other urban programs of recent years," said resident Donald Christensen, AIA. "Our program was virtually all local."

Founded in the late 1800s as a railway stop, Hanford was a bustling pioneer town. What could have been the death-blow to downtown Hanford came in 1974, when the County of Kings administrative offices decided to relocate out of the downtown center, abandoning the county courthouse to demolition. A downtown merchants' organization, the Hanford Improvement Association (HIA), was formed to dissuade the county from moving and razing the courthouse, built in 1896 and thought to be the most distinctive landmark in the county.

HIA failed to persuade the county to remain downtown, but did succeed in convincing the city to establish a Downtown Improvement District under Section 36000 of the *Streets and Highways Code*. This district became a tool to raise additional tax revenue to improve the downtown. When the Hanford City Council established the district in 1975, business license taxes doubled in the downtown area. Those taxes, along with the base amount of business licenses, went into a special fund to be used only for programs and projects within the downtown area. Since 1975, over \$500,000 from this fund has been spent to make the downtown more attractive and to encourage community events.

The city's bold efforts encouraged private investment in the downtown. The private sector responded with investments that have totaled nearly \$15 million, about 30 times the amount of the public investment. Private investment has funded the restoration of many buildings, design of new storefronts, and the construction of several new buildings. (See "Preserving Historic Hanford," *Architecture California*, November/December 1983.)

Among the buildings saved by private investment is the county courthouse. The city leased the courthouse, then re-leased it to a restoration developer who now has completed three restaurants, a bakery, gift stores, and a cocktail lounge in the building. As master landlord, the city receives 2 percent of the gross from all sales on this property. These funds are used for additional community restoration efforts. The city also obtained a Community Development Block Grant, which was loaned to the developer at reasonable interest rates. The city and the developer formed a limited partnership in which the city is an 18.5 percent equity partner in the entire project. This is one of the few limited partnership agreements in the state that involves a city as a partner.

To enable the private sector to receive special tax credits for the rehabilitation of historic structures, the city council established a historic district in 1980, along with a historic resources commission to monitor the district. These steps allowed the community stronger architectural control on developments and renovations occurring downtown.

DESIGN COMPETITION

Spectrum '86, a design competition sponsored by the Ceramic Tile Distributors Association (CTDA), is intended to recognize outstanding projects using ceramic tile and to recognize the professionals who took part in those projects. Applications for entry forms are available from CTDA, 620 North Craycroft Road, Suite 204, Tucson, Arizona 85711. Upon receipt of application form and \$10 entry fee, CTDA will forward complete competition rules and official entry portfolios to entrants. Deadline for completed entry portfolios is February 1, 1986.

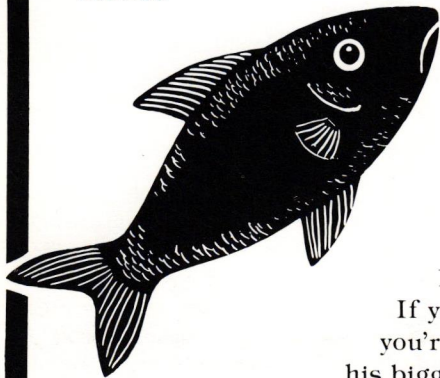
WRIGHT ARCHIVES SOON AVAILABLE IN CALIFORNIA

A major portion of the Frank Lloyd Wright Archives will be duplicated and made available to scholars at the Getty Center for the History of Art and the

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Humanities. The archives, maintained by the Frank Lloyd Wright Foundation at Taliesin West, contain letters, plans, drawings, and manuscripts, as well as building photographs. The archives form a virtually complete record of Wright's works and thoughts, according to Wright Foundation Director of Archives Bruce Brooks Pfeiffer. Duplication of the collection is expected to be complete in the fall of 1986, and will be available at the Getty Center for the History of Art and the Humanities, 401 Wilshire Boulevard, Suite 400, Santa Monica, CA 90401-1455, (213) 277-9188.

BEEP

This month, the Built Environment Education Program (BEEP), sponsored by the CCAIA Foundation, is underway in four California elementary schools. The pilot classrooms in San Luis Obispo and Bakersfield are developing an instructional program that can be integrated into the present 5th and 6th grade curricula throughout the state. Through a series of activities, teachers are using the built environment as a theme for integrating traditional content areas such as math, problem solving, social studies, language arts, natural science, and art.

The program underway in California is an adaptation of the highly successful BEEP program carried out by the Washington County Education Service District in Portland, Oregon for the past seven years. (The Oregon model was adapted by CCAIA's Environmental Awareness Education Committee, chaired by Jim Maul, AIA.) Each classroom experience will be documented and evaluated to produce a presentation to promote BEEP to teachers and school administrators. The presentation will demonstrate how students learn to integrate critical thinking skills and problem-solving techniques through exercises relating to the built environment. This presentation will be made to educators throughout the state to generate interest in attending a summer institute, to be held at Cal Poly, designed to teach BEEP skills to a wide range of professional educators.

The California Department of Education contributed a grant of nearly \$10,000 to offset the initial costs of this effort, and to encourage future financial support from the private sector. Your contributions to the BEEP program can be made by sending a check to the CCAIA Foundation, c/o Kathy Atkinson, CCAIA, 1303 J Street, Suite 200, Sacramento, CA 95814. If you are interested in participating in a BEEP program in your community, telephone Kathy Atkinson at (916) 448-9082.

LOS ANGELES

"In New York and Chicago, there is a certain personality expressed in the larger buildings. In Los Angeles, that expression seems to occur only in the residential work," said Bruce Graham, FAIA, partner in charge of design for Skidmore, Owings & Merrill, Chicago, and juror in the 1985 Design Awards Program sponsored by the Los Angeles Chapter/AIA. "Architects seem unable to understand the complexity of the city and to express it in large-scale projects." Graham's opinion was reflected in the jury's decision to ignore the categories in which the entries were submitted and award only small-scale projects. Many local architects objected to what Sam Hall Kaplan of the *Los*

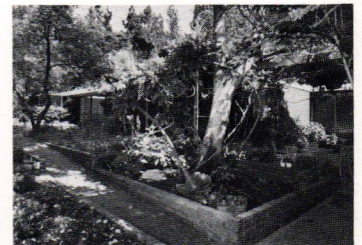
Angeles Times described as the jury's "myopic view" of Los Angeles architecture. Honor Awards were presented to Barton Phelps, AIA for the Arroyo House in Los Angeles; Frank O. Gehry & Associates for the Norton Residence in Venice; and William Adams Architects for the Pytko Temporary Studio in Venice. Awards of Merit went to Appleton & Associates Inc. for an Anonymous Residence; Archiplan for the Bus Center in Los Angeles; Rebecca L. Binder, AIA and James G. Stafford for Eats Restaurant in El Segundo (see *Architecture California*, January/February 1985 and March/April 1985); Van Tilburg & Partners, AIA for the Torie Steele Stores in Beverly Hills; and Frank O. Gehry & Associates for the Wosk Residence in Beverly Hills. Three Awards of Merit were presented to

Morphosis for the Lawrence Residence in Hermosa Beach, 72 Market Street Restaurant in Venice, and Venice III Residence. Jurors were Audrey Emmons, FAIA; Joseph Giovannini; Bruce Graham, FAIA; and Robert A.M. Stern, FAIA.

LA/AIA presented a number of other awards. Community Commendations went to Michael Pittas and to the Los Angeles Conservancy (Margaret Bach and Ruth Lehner). Barbara Goldstein received an Honorary Membership. The 25-Year Award went to Raphael Soriano for the Shulman Residence. Distinguished Achievement Awards were presented to Carl Maston, FAIA for public service; Arthur F. O'Leary, FAIA for professional practice; John Mutlow, AIA for media; Panos Koulermos, AIA for education; and Bernard Judge, AIA for preservation.

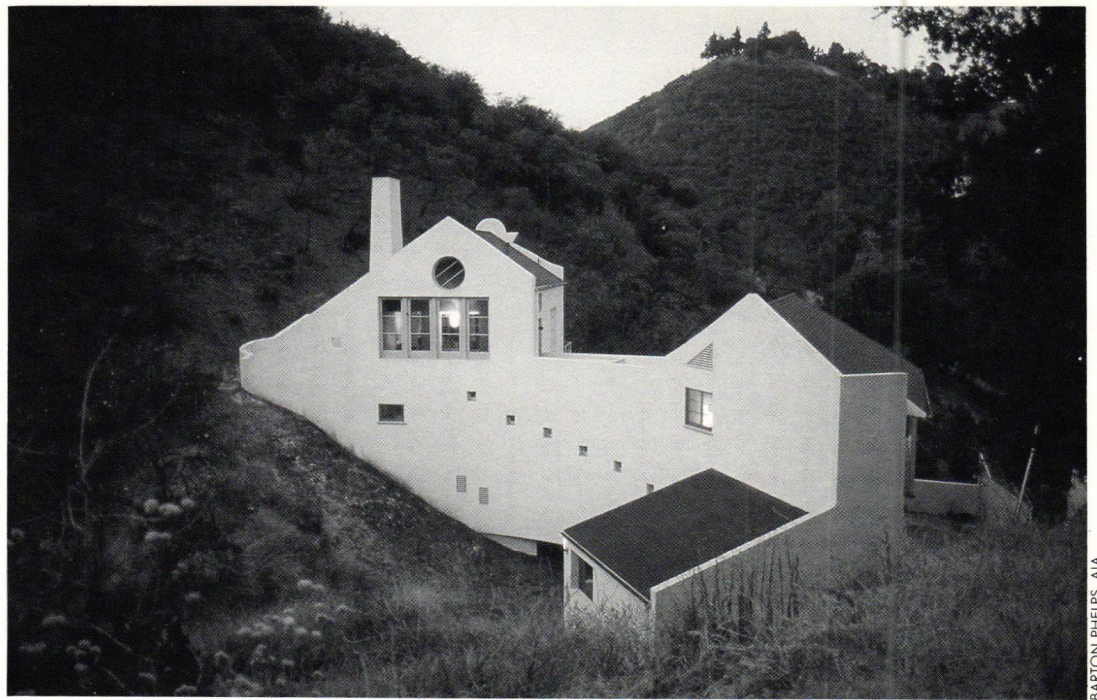


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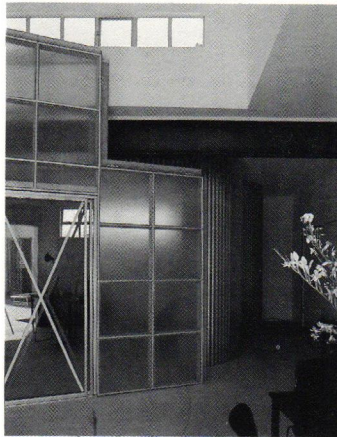
SHULMAN RESIDENCE, Los Angeles. Architect: Raphael Soriano. The 25-Year Award is given in recognition of distinguished architectural design after a period of time has elapsed in which the function, aesthetic statement, and execution can be re-assessed. The residence was a 1951 Southern California Chapter/AIA Design Award winner. It is still occupied by the original owner who has made no major renovations.

ARROYO HOUSE, Los Angeles.
 Architect: Barton Phelps, AIA.
 Jury comment, Stern: "It is an unbelievable feat of imagination to fit a building on this extremely complicated topographic site. The house as a result creates the image of a village of individual parts beautifully strung together by a long staircase."
 Honor Award.



BARTON PHELPS, AIA

PYTKA TEMPORARY STUDIO, Venice. Architect: William Adams Architects. Jury comment, Emmons: "For the low budget and three weeks to design and build the project, the architect really has devised a clever solution and use of materials." Graham: "Amazing poetic quality, so delicate yet so powerful. Los Angeles is the only place that can give landmark status to temporary buildings."
 Honor Award.



TIM STREET-PORTER

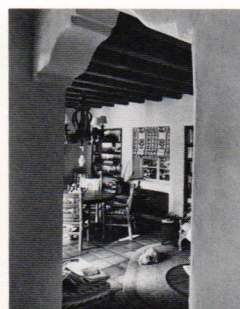
NORTON RESIDENCE, Venice.
 Architect: Frank O. Gehry & Associates. Jury comment, Giovannini: "This is not a Los Angeles house, but a Venice house. The owner is a retired lifeguard, and the building's lifeguard tower has the power of an Oldenburg sculpture. I have been in the house, and the play of shadows, a subtext in much of the architect's work, is evident as the light of the beach permeates the building."
 Honor Award.





GIANFRANCO FERRE

TORIE STEELE STORES, Beverly Hills. Architect: Van Tilburg & Partners, AIA. Jury comment, Graham: "This is theater and a very good direction for the whole shopping street to take. There is no question that these are 'wild west' storefronts, but they are really quite beautiful." Merit Award.

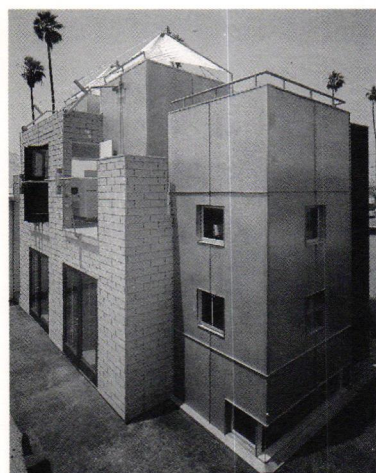


ANONYMOUS RESIDENCE. Architect: Appleton & Associates Inc. Jury comment, Graham: "This proves it isn't true that architects used to do it better years ago. The addition has more quality and depth than the original building in the same vernacular. The craftsmanship is probably better than the original." Merit Award.

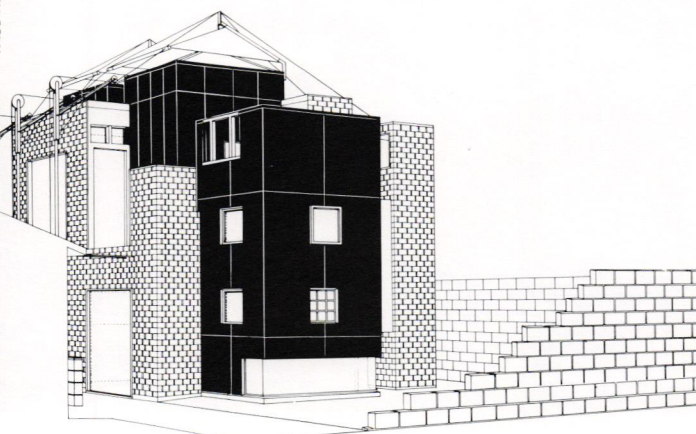


WAYNE THOM

BUS CENTER, Los Angeles. Architect: Archiplan. Jury comment, Emmons: "A very playful approach to a dull job." Stern: "It's hard to do a good building for the government. This is an acceptable example of the possibilities." Merit Award.



PAUL WARCHOL



VENICE III RESIDENCE. Architect: Morphosis. Jury comment, Giovannini: "Very dense in ideas and numerous materials, which is characteristic of the architect's work. It is even more successful inside—even though the building seems heavy, it sits on an edge of glass and the light that enters from the bottom seems to lift the house up." Stern: "On visiting the project, it seems a marvelous space, a wonderful room rising up in the center with small spaces around it. Very witty and simply done. The architects are in very great control over a very slick vocabulary." Merit Award.

THE CENTRAL COAST

To recognize the quality and diversity of work done by its members, the California Central Coast Chapter/AIA Honor Awards Program presented one Honor Award, three Merit Awards, and one Special Citation. The Honor Award went to Eddy & Hathaway for The Woods, a 21-unit planned development in

THE WOODS, Pismo Beach.

Architect: Eddy & Hathaway. Jury comment: "We were particularly impressed with the integration of this 21-unit housing development into its sloping hillside site, preserving the existing grove of trees and terraces. The units themselves are beautifully designed with soaring spaces and a variety in plan. The end result is a superbly planned and executed development, beautifully sculpted into the hillside and the surrounding community." Honor Award.

Pismo Beach. Merit Awards were presented to Neel & Brown for the Grant Residence; Merriam-Fraser for the Emergency Operations Center for Pacific Gas & Electric Company and the county of San Luis Obispo; and Robert Kitamura, AIA for the Kitamura Residence. A Special Citation was given to Ross, Levin & MacIntyre and to the city of San Luis Obispo for a 7.2-

acre city maintenance complex called the Corporation Yard. The citation was given "for making what is normally a very mundane governmental industrial facility into an attractive, well-landscaped addition to the built environment." Jurors were George Bissell, FAIA; Homer Delawie, FAIA; Handel Evans, AIA; and George Rockrise, FAIA.



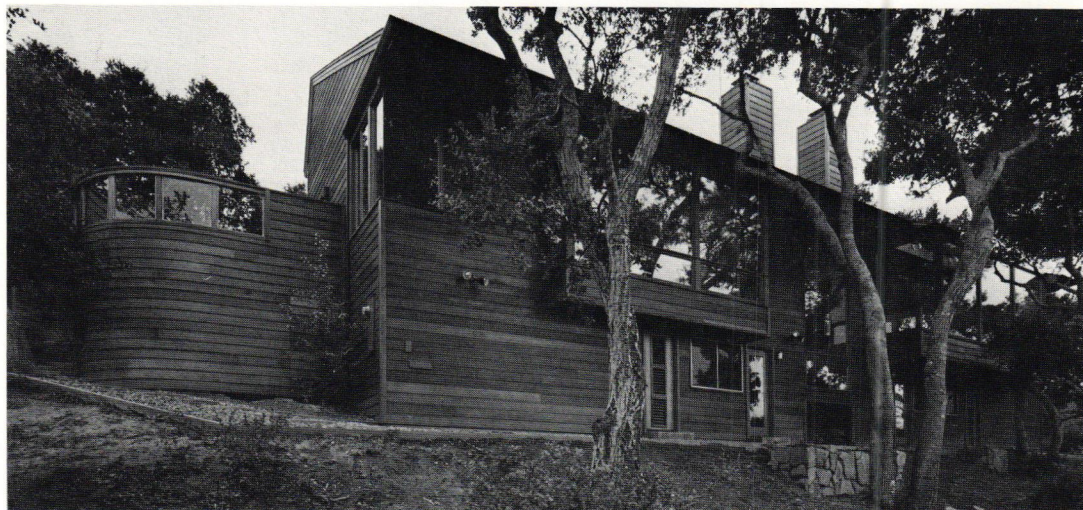
JOSEF KASPAROWITZ



JOSEF KASPAROWITZ

THE GRANT RESIDENCE.

Architect: Neel & Brown. Jury comment: "The delicacy and sensitivity of the detailing make this residence a representative example of Central Coast architecture. There is a strong reflection of this architectural sensitivity in the internal spatial treatment that harmonizes space, structure, material, and the use of natural light into a successful architectural unity and into what we presume must be a particularly enjoyable living environment." Merit Award.



JOSEF KASPAROWITZ

EMERGENCY OPERATIONS

CENTER. Architect: Merriam-Fraser. Jury comment: "Federal regulations and public concern over the proximity of an atomic-powered generator dictated the need for a multi-agency disaster-control center. The architect produced a handsome, technologically disciplined building, admirably suited to contain the sophisticated communications equipment, and serve a unique, multi-agency integrated management operation." Merit Award.



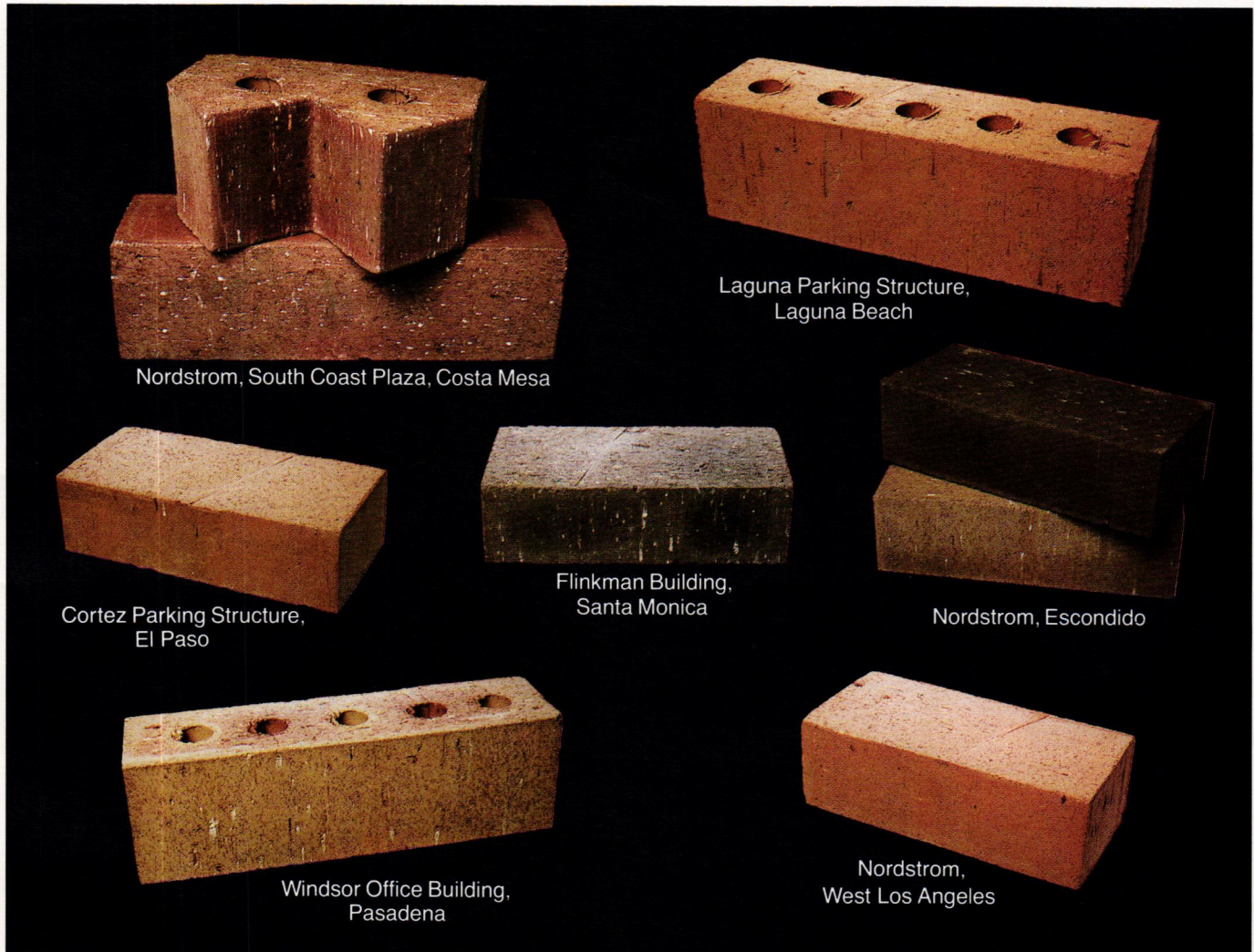
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During this time, Edith Heath, in partnership with her husband, Brian, continued to experiment with California clays and glaze materials while developing small-scale manufacturing techniques to make national distribution possible.

This innovative process has continued through the years, with a hands-on approach to designing and manufacturing. From it has emerged Heath's retail line of dinnerware, restaurantware, and award-winning (AIA Gold Medal, 1971) architectural tile. All are custom-made, by 50 craftspersons in this small, family business in scenic Sausalito, California.

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RETAIL REVITALIZES DOWNTOWN

The economic viability of downtown Santa Barbara has stabilized over the past decade, as small boutiques and specialty shops replaced large retail outlets in the city center. Because no department stores remain downtown, the city loses an estimated \$40 to \$60 million in revenue annually, according to John Bridley, housing and redevelopment manager for the city of Santa Barbara.

Efforts by the redevelopment agency (which also is the city council) to make the downtown competitive in the regional marketplace by expanding retail activity have been blocked by community groups who want to preserve the intimate scale of their downtown. In response to these concerns, the redevelopment agency altered the proposed location for expanded development to a neighborhood bordering the established downtown. The community proved more inclined to support

retail development in an area clearly in need of revitalization.

Last year, the redevelopment agency solicited proposals from nationally prominent development firms for a 400,000-square-foot shopping area, about 130,000 square feet of which would be department store space, and the rest ancillary shops. The proposed site—a two-block 8.7-acre area on De la Guerra Street—currently consists of surface parking lots, used car lots, and some retail. The redevelopment agency required that the proposals minimize acquisition and relocation, and that about 100,000 square feet of existing retail be retained in the final scheme.

Ten initial proposals were winnowed down to three finalists, based on the financial strength of the developer, the quality of the architectural solution, and the sensitivity of the design to Santa Barbara's style, scale, and scope of development. The three finalists, whose schemes are presented below, were Ernest W. Hahn, Inc. with The

Jerde Partnership; Reiningar Corporation with Field/Gruzen Associated Architects; and Melvin Simon & Associates with ELS Architects.

The final selection process was highly competitive. A financial proforma was required, and the architectural schemes were subject to input from the Santa Barbara Chapter/AIA, cultural and arts groups, local business associations, the city's Architectural Board of Review, and the Landmarks Committee. Last November, the project was awarded to Reiningar Corporation with Field/Gruzen Associated Architects.

The new shopping center is expected to be highly profitable for the city, which will retain the ground lease on the property through its capacity as redevelopment agency. The city will receive a portion of the net and/or gross sales from the retail stores, along with increased sales tax, and tax increments on real estate estimated at \$70 to \$90 million. Completion of the shopping center is expected by late 1989.

El Paseo Nuevo. Developer: Reininga Corporation. Architect: Field/Gruzen Associated Architects.



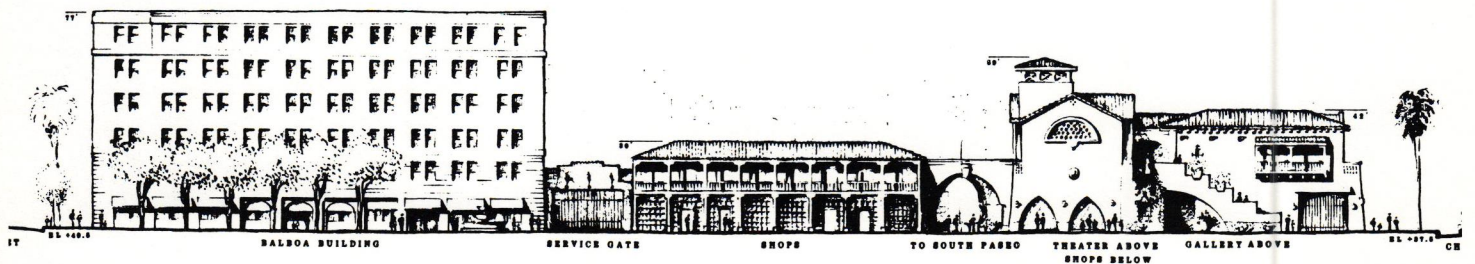
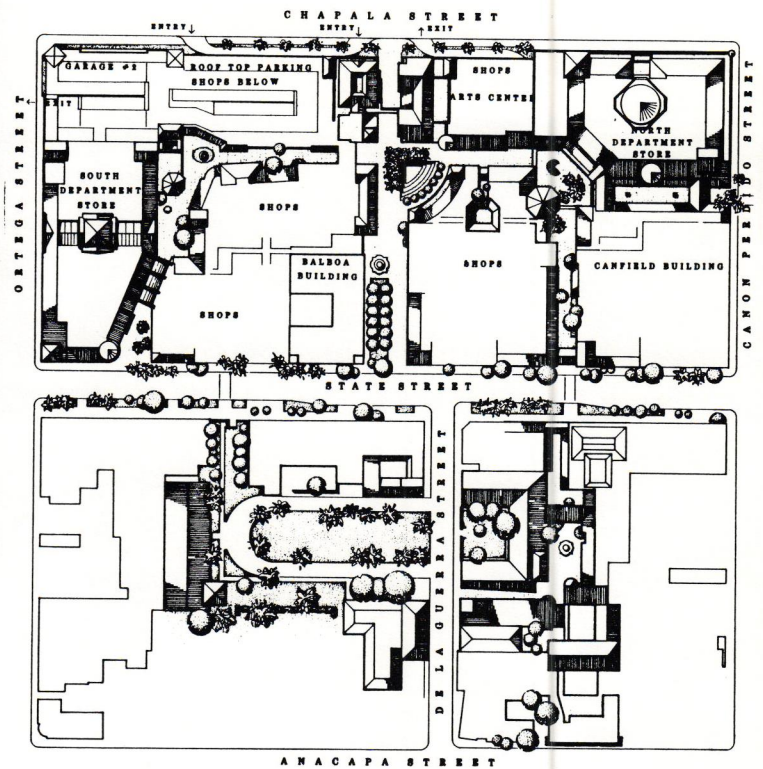
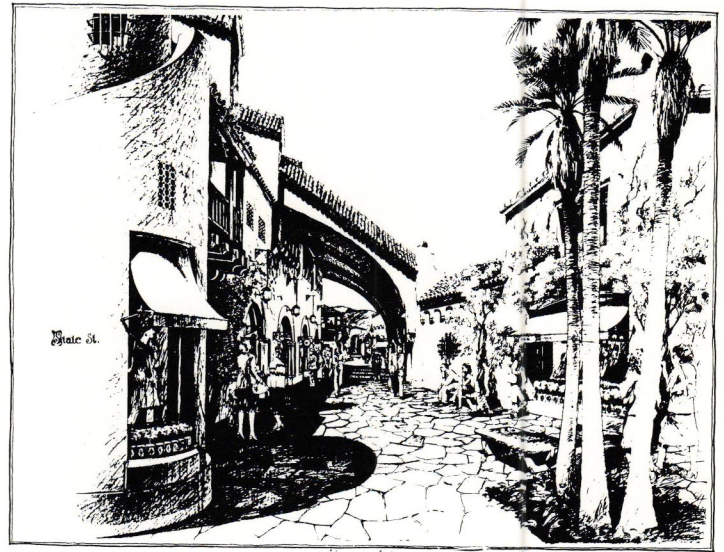
El Paseo Nuevo

Developer:

Reininga Corporation.

Architect:

Field/Gruzen Associated Architects.



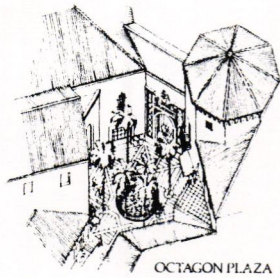
Paseo Santa Barbara

Developer:

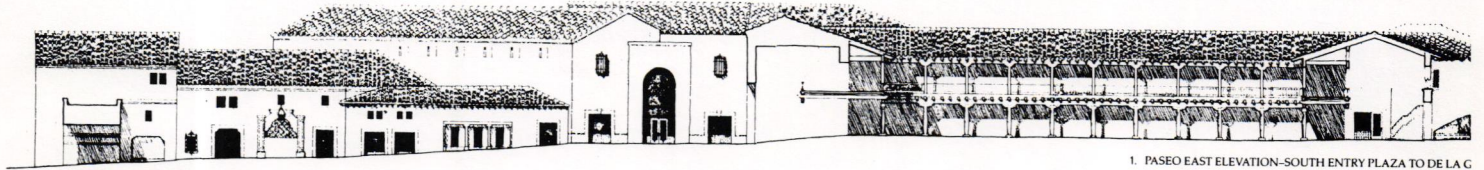
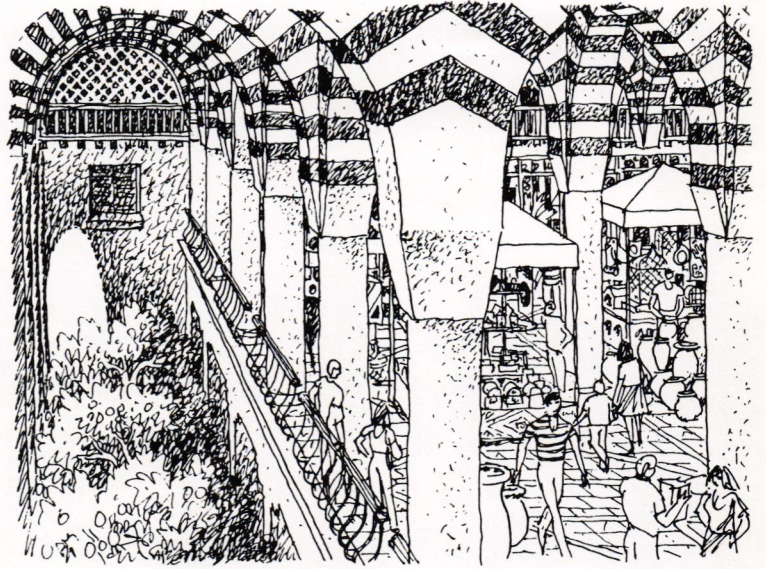
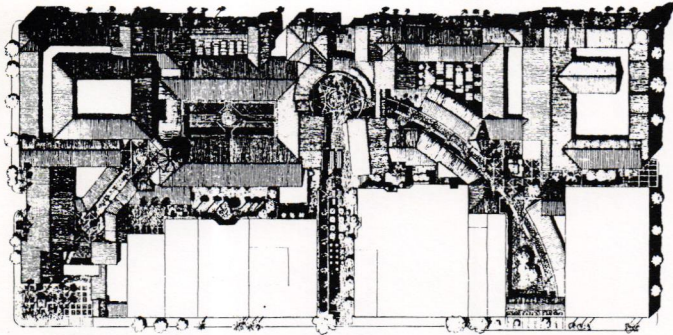
Ernest W. Hahn, Inc.

Architect:

The Jerde Partnership.



OCTAGON PLAZA



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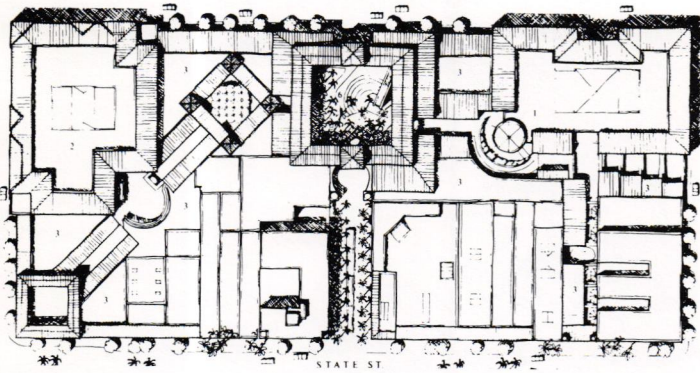
Santa Barbara Retail Center

Developer:

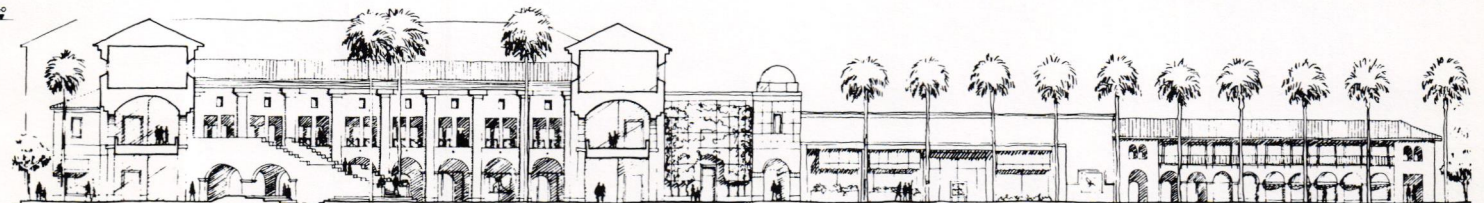
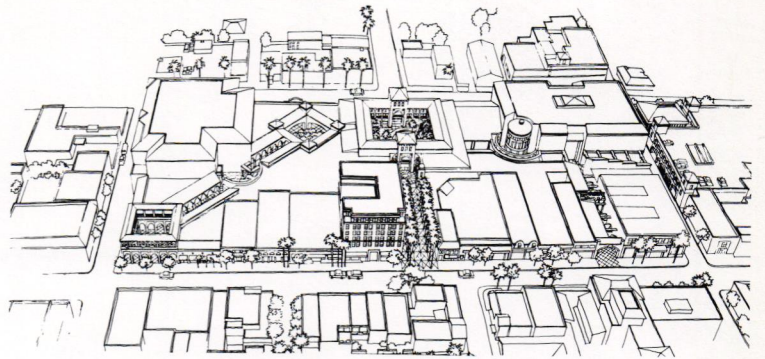
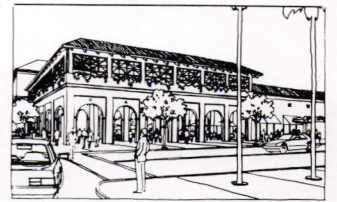
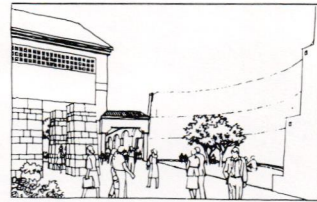
Melvin Simon & Associates, Inc.

Architect:

ELS Architects.



STATE ST



The Social Evolution of Shopping



By JOHN LOUIS FIELD, FAIA

If one is to believe some of the prevalent commentary on contemporary life, the American shopping center has become a symbol, and often a cause, of moral decay and declining values. Were it not for these insidious traps of avarice and temptation, it is asserted, we would not see the level of crass commercialism that exists in America today. By logical extension, we are to assume that without commercialism nothing would be left to compete for leisure time but the church social. This notion, of course, is ludicrous and extreme. But it does lead us to look further at the shopping experience of the 1980s.

Shopping centers fulfill a profound need that is both social and economic in function. They could not exist if that were not so. To understand this we must examine the social evolution of the shopping activity in the American lifestyle. The architecture which has served that function provides a valuable indicator for that examination, as does the location of our retail centers.

Here in California widespread development has accelerated changes in lifestyle, social and economic patterns—a rippling effect that is being repeated all across the country. From Ghirardelli Square to Eastridge Mall, Horton Plaza, Corte Madera Town Center, and Mission Valley, we can see commercial architecture celebrate tradition as much as innovation, technology as well as classicism, the fanciful as often as the restrained. Without going into an examination of style and design, we find one common feature shared by the best of these shopping centers: people activity. Without the bustling crowd of shoppers who fill the space and impart their dynamism, these centers would be static environments.

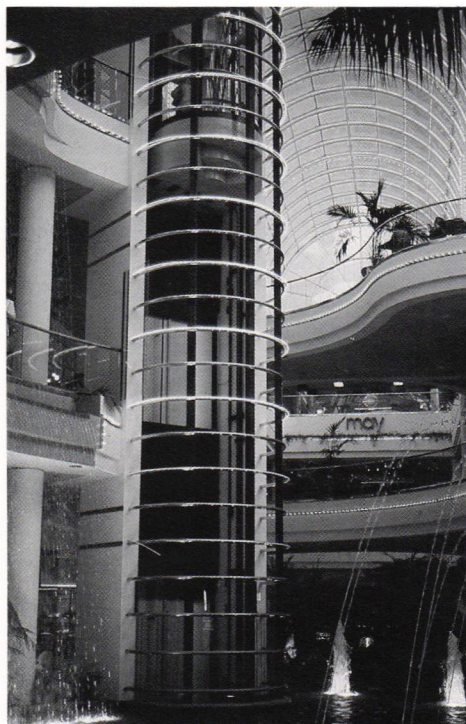
Architects of the most compelling and recently designed shopping centers have focused on the social aspects of shopping. Their designs direct the shopper through a sequence of experiences, involving the shopper with the shops. The success of these designs lies in treating commercial structures as accumulations, backgrounds against which the personality of the stores and the shoppers are played.

Yet we know that good architecture alone does not guarantee a shopkeeper's success. The receipts of San Francisco's beautiful Ghirardelli Square or the engaging Cannery hardly match those of San Jose's lesser architectural creation, Eastridge Mall. Architects must admit that good architecture, desirable as it is, goes only part way toward influencing the financial success of a commercial venture.

Intuitively, it comes as no surprise that the country's commercial districts have mirrored societal mores as surely as they have bent to the prevailing economic winds. To appreciate the extent of the shopping center evolution, we must look to the nation's social and economic foundations. America's roots are intertwined with the Puritan ethic. The founding fathers countenanced little frivolity or leisure. The proper life was filled with hard work; all else was frivolous, if not immoral. This stern attitude was reinforced with each new wave of immigration. For generations the traditional shopping experience was strictly defined. Hence, the early shopping centers derived their architecture from age-old notions of efficiency: how fast one could finish shopping errands and return to productive work.

By the 1960s and 1970s, however, prosperity exceeded the wildest dreams of the nation's pioneers. We had become an affluent society with time and money to spare. The public fo-

"We can see commercial architecture celebrate tradition as much as innovation, technology as well as classicism, the fanciful as often as the restrained."



South Bay Center, Redondo Beach.
Architect: Jones & Emmons and Victor Gruen Associates.



Grand Avenue, Milwaukee, Wisconsin. Architect: ELS Architects.

"The success of the most compelling shopping center designs lies in treating commercial structures as accumulations, backgrounds against which the personality of the stores and the shoppers are played."

"At first, restaurants appeared only as miniature Disneylands of food, but now they are assuming an integral role in the shopping center experience."



Union Station, St. Louis, Missouri. Architect: Hellmuth, Obata & Kassabaum.



The Grand Avenue, Milwaukee, Wisconsin. Architect: ELS Architects.



Eastridge, San Jose. Architect: Taubman Co. Planning & Design.

"Downtowns were cast aside without regret or nostalgia. What replaced them was a series of new, seamless commercial developments—their image of perfection polished down to a smooth terrazzo."

cused inward, toward self and family, which often served merely as an extension of self. Possessions of the family unit were worn as merit badges, affirming monetary success in a way that any fool could plainly see. The value of novelty overshadowed all phases of life. Trends and fashions faded almost before they bloomed. Old values and old social structures were rejected or abandoned by an ever-expanding and mobile population. Downtowns were cast aside without regret or nostalgia. What replaced them was a series of new, seamless commercial developments—their image of perfection polished down to a smooth terrazzo, the material in which they were endlessly paved.

If we reduce the history of retailing in America to a diagrammatic analogy, the traditional downtown can be represented by a square and the 1960s suburban mall by a cross. The town square or New England green was a downtown, enclosed and bordered by church, state, and commerce. The modern cross signified the perfect plan for a mall as well as the pattern for freeway intersections in contemporary America. Almost certainly, a regional shopping center was planned at each freeway intersection. It, too, took the shape of a cross, a department store anchoring each arm.

Although it took almost 200 years for the square to nearly vanish and the cross to take over, the process did not evolve along a steady line. Rather, a slow continuum was interrupted by the drastic change in America's post-World War II road maps. The federally supported construction of vast new freeway systems spawned communities remote from urban commercial centers. The shopping centers that sprang up to service these areas assumed a new form that forever altered our temples of commerce. At the same time, economic pressures convulsed our societal values.

Today's commercial centers are evolving as community centers; not only are they a place to shop, but also to eat, to socialize, and to be entertained. Shopping has become a family event, as evidenced by the peak traffic studies. Retail receipts show that Sunday has replaced Saturday as the busiest shopping day of the week. While Saturday has slipped to household errand day, the most considered purchases are made on Sunday, family leisure day. Similarly, evenings are becoming more popular retail hours—a fact that shopping-center architects must consider more seriously in their designs.

Architects are beginning to design shopping spaces that invite and enhance a multitude of activities. Today's shopping center has shed the sterile look and feel of yesterday's mall and seeks to serve as meeting place, entertainment center, and cultural crossroads. If this is pure materialism, as shopping-center detractors lament, then they underestimate human nature.

When we step backward and take a broad view of contemporary commercial developments, we see that an integration of activities fits the human behavioral pattern. The segregation of shopping from other essential services in the 1950s and 1960s was a novel idea. But that did not work, as we now see. The lack of benches illustrates the essential difference in attitude evinced by the original shopping malls. Guided by retailers' all-important sense of efficiency, architects omitted any rest areas that would have allowed shoppers to pause between purchases. Mall owners feared that if they allowed shoppers to rest in the malls, shoppers would spend less time and less money in their stores. But in striving for this "efficiency," the shop owners miscalculated. Studies now show the longer people stay in the mall, the more money they spend.

Developers have learned from their mistakes and are now asking architects to anticipate human behavioral needs. The shopping mall has grown up. In place of the post-World War II

homogeneity of chain stores, we find a careful mix of specialty stores, offices, and other businesses tied together by a common architectural theme or background. Restaurants have become increasingly significant as tenants. At first in the 1970s, they appeared only as miniature "Disneylands" of food, but now they are assuming an integral role in the shopping center experience. Stanford Shopping Center in Palo Alto and Santa Monica Place in Santa Monica reflect these changes. These centers reject the 1950s and 1960s narrow focus on convenience. Instead, what they strive for is the feeling of a central marketplace, one that accommodates a wide range of consumer needs.

SYMBOLS OF URBAN VALUES

We also are seeing today second and third generation shopping centers in the downtown. Urban centers traditionally had a variety of mixed uses. Now the urban galleria is being adapted to embrace mixed-use projects that enhance the excitement and sophistication of an urban experience. Union Square in San Francisco always has served as a true center and an example for other commercial cities. As a mixed-use district, it continues to revitalize itself and hold claim on the consumer dollar. Smaller cities also are trying to reestablish their urban cores as commercial centers. Napa and Santa Barbara are two such downtowns seeking to secure or maintain their role as the shopping hub amid competition from suburban malls—a goal that Pasadena and San Diego recently have achieved.

Our shopping centers, like our skyscrapers, are symbols of contemporary collective values. Critics who despair of shopping centers as symptomatic of society's weakening moral fiber should instead take hope from the growing sense of community these centers foster. People have come to identify with "their" center. Generally, the same patterns have appeared in other cultures and other ages. From the *agora* of ancient Greece to the bazaars of contemporary Istanbul, the shopping experience has served as a vortex for social interaction. Style is not the only commodity bartered. Gossip, news, opinions, culture—all the underpinnings of a self-governing society—are exchanged. The Italians were particularly adroit in accommodating public interaction. Their central plazas and promenades, created during the Middle Ages, were specifically designed for that purpose. People gathered to watch and be watched.

What the Italians recognized then, and what architects and planners are rediscovering now, is that all communities are at least partially extroverted by nature. Today, a rediscovery of this social need for interaction has paralleled the identification of a sense of isolation among suburbanites. At the same time, increasing affluence has led the public to gravitate back toward the urban centers of commerce. The shopping center, by luck or happenstance, has re-emerged as a suitable focal point for all these needs.

Sociologists and historians cannot otherwise completely account for the universal rise of contemporary commercialism, certainly not by the increase of wealth alone. If we look at the architectural evolution of our shopping places or at the items they sell, we see profound changes taking place that relate to personal and social values. It is no accident, for example, that designer labels appear on the posterior of our blue jeans. The labels are placed exactly where people are looking. Wherever people congregate, someone comes to be seen, others to watch. These social interactions are related as much to our increasing leisure time as to our public and private sense of ourselves, and architects must accord them due consideration in their designs.



After renovation

"Today's shopping center has shed the sterile look and feel of yesterday's mall and seeks to serve as meeting place, entertainment center and cultural crossroads."



Original

Mission Valley Center, San Diego. Original architect: Frank Hope & Associates. Renovation architect: Bull Field Volkmann Stockwell/Homer Delawie.



After renovation



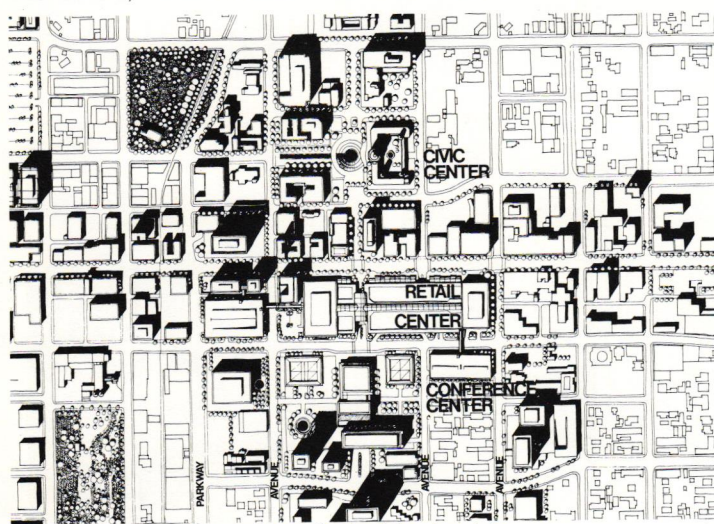
Original

Stanford Shopping Center, Palo Alto. Original architect: Bull Field Volkmann Stockwell. Renovation architect: Field/Gruzen Associated Architects.

"Smaller cities are trying to re-establish their urban cores as commercial centers to secure or maintain their role as the shopping hub amid competition from suburban malls—a goal that Pasadena and San Diego recently have achieved."



Plaza Pasadena, Pasadena. Architect: Charles Kober Associates.



Plaza Pasadena, Pasadena. Architect: Charles Kober Associates.



Stanford Shopping Center, Palo Alto.

"From the *agora* of ancient Greece to the bazaars of contemporary Istanbul, the shopping experience has served as a vortex for social interaction."

SHOPPING MALL AS COMMUNITY

As Main Street was once emblematic of the American community, today the shopping center, either manifest as the downtown redevelopment or the suburban mall, has assumed the badge of community identification. This is not to deny a developing backlash to commercial construction, though this too must be put into perspective. Residents who have just voted to stop development in such suburbs as Walnut Creek and Corte Madera may resist continued downtown development citing fears of increased traffic congestion, higher rents and assessments. But the gut issue really revolves around their perceived loss of "small-town feeling." Possibly the small-town feeling is only a euphemism for a sense of belonging, a sense of home. Otherwise, how could one explain a definition that is applied with equal vigor to European towns composed of a few four-story buildings with apartments located above ground-floor stores, as it is to American communities of several thousand one-story ranch houses?

Unfortunately, by the time most community preservationists get organized, their small towns have grown into sprawling suburbs without a small town "heart." After all, no shopping center springs from a void. First comes the highway, then acres of residential tracts that are more closely related to the adjoining highway than to the nearest Main Street retail area.

Today the force that pulled us from the town square and the church hall to the family patio and swimming pool is being reversed. Foremost among the signs of this maturity is the emergence of a community focal point in our cities and suburbs, whether it is in a redeveloped downtown or a shopping mall. The contemporary shopping center has allied itself with the community in a search for identity as it promotes its individuality to attract shoppers. Malls have become a place to congregate, to people watch, to touch the fabric of society. From the design stage forward, shopping centers are reaching out to embrace the community by providing for a varied mix of businesses. They are encompassing theaters, skating rinks, and an unprecedented number of restaurants and other eating places. The more sensitive the architects are in anticipating these social functions, the more successful the centers will be.

Despite these rather significant changes, the evolution in shopping patterns and architecture has gone largely unrecognized because it is still in progress. Yet as a phenomenon it cannot be denied. We are witnessing it throughout California and the rest of the United States. In attitude and architecture, these changes are part of the ever-evolving American identity. The designs and renovations of our shopping centers reflect our shopping experience, whether urban or suburban. Our centers, if they are to serve successfully, will fill people's basic social needs for community identity, participation, and entertainment. This is not a surrender to commercialism. It is the expression of a healthy community.

John Field, FAIA is one of the country's premier designers of retail, institutional, and residential projects. Formerly vice president and partner of Bull Field Volkmann Stockwell, he now is managing partner of Field/Gruzen Associated Architects. The firm is a joint venture between John Louis Field, FAIA in San Francisco and The Gruzen Partnership in New York.



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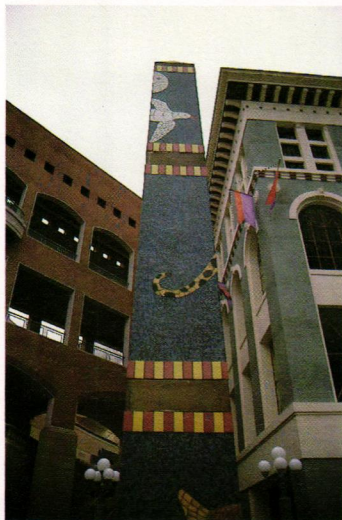
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Pacific Design Center
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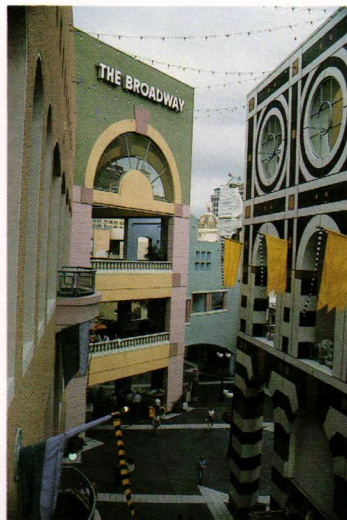
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Only The Circus Is Real



TOM GLASS



PETER DODGE, FAIA



PETER DODGE, FAIA

GRAFTING AN URBAN EXPERIENCE INTO DOWNTOWN SAN DIEGO

BY JANICE FILLIP

The pulse of life in San Diego County finally flows through the heart of the city. The source of adrenalin is Horton Plaza, a six-block mixed-use project developed by Ernest W. Hahn, Inc. and designed by The Jerde Partnership for the city of San Diego. The project has been in the works since 1972, when then-Mayor Pete Wilson and local business leaders decided bold measures were needed to counter the exodus of retailers to regional shopping centers. "The objective was to bring retail back into the downtown, to create a mixed-use development that would catalyze development in the city center," says Max Schmidt, vice president of planning for the City Center Development Corporation. The proposed development contains more than 1.5 million square feet of retail space, including five department stores, a battery of specialty shops, restaurants, health club, performing-arts theater, hotel, office space, a seven-screen cinema, and parking for over 4,000 cars.

Last fall the huge hole that has distinguished downtown San Diego for nearly a decade finally turned into something: Horton Plaza was open for business, and the town hasn't stopped buzzing since. Horton Plaza is a rare bird in post-modern plumage. It is an experiment in how effectively retail development can regenerate a stagnant downtown into a viable economic center. As such, it is a benchmark in urban planning and retail design.

"When you come into an existing scene with a mission to change the character of a downtown—turn the tide of *ennui*—you must do something discernably different," observes Jon Jerde, AIA. To contrast with San Diego's mainly pastoral ambiance, Jerde and developer Ernest Hahn were determined to create an electric urban experience that would give people more than one reason to frequent the downtown.

Jerde began design development rather like a detective searching for clues to San Diego's particular gestalt. "Preconceptions are the worst thing you can walk in with, because eventually they trip you up," he says. "If you respond with an extension of what's there, the architecture will have longevity." The design team spent months compiling a photographic inventory of architectural details typifying the area.

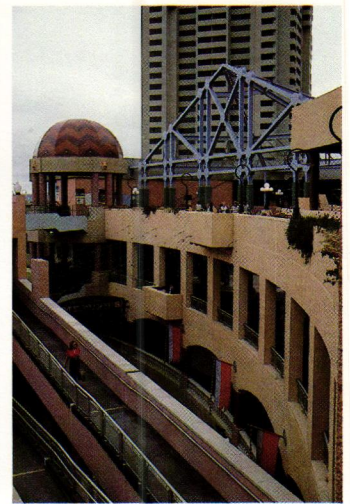
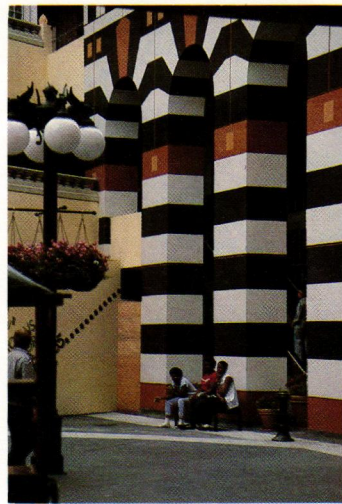
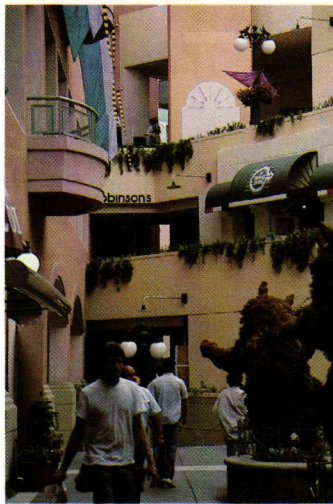
The vibrancy of Horton Plaza owes as much to the riotous color scheme developed by Sussman/Prejza & Co. as it does to the rare light quality found in San Diego. Says Deborah Sussman: "San Diego has a clear, clean brilliance, a pure light between the land and water that is really very special. The degree to which light changes there makes the colors different at different times of the day. The colors bounce against each other to create a glow. The arcade building especially seems to be lit from within."

A palette of almost 50 hues spans the spectrum from velvet earth tones reminiscent of the Mediterranean countryside to the electric washes of neighboring Mexico. "We tried to make unexpected, less classical juxtapositions of color," Sussman says.

The construction schedule prevented Sussman/Prejza from following its normal practice of testing colors on-site and adjusting them to the actual light conditions. "Paint is a skittish medium," says Sussman. "There are millions of hues that change depending on the scale, the relationship to the next plane." Instead of test patches, the firm had to make color adjustments using huge sheets of colored paper from which the paint was specified. "For the most part," says Sussman, "we're pleased with the results."

Visitors to Horton Plaza are more than pleased, judging from the number of shutterbugs who are drawn to the center. The most lucrative concession at Horton Plaza could well be the one selling color film.

"The public sector is beginning to call the shots on what gets built in their downtown," says Jon Jerde, AIA. "On this project, I learned about the politics of art, how to create a vision and keep it alive. So many people had to say 'yes' on this project, and they all said 'no' in the beginning. The Modernists said architects have to educate people. That doesn't work. We have to inspire them. And we have to be pluralistic. I refuse to believe that we have to accept consensus mediocrity in a democracy. Inspired consensus is the new frontier."



PETER DODGE, FAIA

Among the key elements that influenced the design of Horton Plaza is the expansive scale of the city, derived largely from founder Alonzo Horton's notion that streets should be wide enough to allow a six-team wagon to make a U-turn. The city is an eclectic mix of architecture. Name the style, it's been revived in San Diego—with panache. The town has a mania for ornamental towers, a great tolerance for frippery, and a substantial stock of cartoon-like buildings. A rare, ethereal light suffuses the area, which is blessed with the most benign climate on the California coast. These two factors were central in the decision to make Horton Plaza an open-air retail center. "We had the idea that the project should interconnect with the procession of the day, not be internalized," Jerde says.

The climate and topography of San Diego suggested the Mediterranean hill town idiom. Horton Plaza is a conscious attempt to replicate the vitality of the European shopping street by adapting its forms to create a new district within the city. "Street life, animation, is what makes cities exciting," Jerde says. "We wanted to make Horton Plaza a quintessential pedestrian

urban experience, a pre-automobile experience." Horton Plaza may well accomplish what architects in southern California have been talking about doing for years: getting people out of their cars and back on the streets again.

ISLAND IN THE GRID

As festive as they are, the buildings at Horton Plaza are subordinate to the design of the urban field. "What fascinates me most as an architect is sequential spatial experience," Jerde says. "That has not been particularly dealt with in the American scene. There's a scale between the urban scale and the individual building's scale that's been forgotten."

The component buildings at Horton Plaza are a collection of urban archetypes. These archetypes are simplistically expressed in a stepped, curved topography distinctive to the internal grid of the project. "We developed various architectonic elements, then had different designers in the firm work on individual components," says Jerde, "so that the whole would have a pluralistic quality, like any city."

"I'm passionate about architecture, but I've been in a specialized branch of architecture that didn't allow an expression of that passion. Horton Plaza is a product of many years of thinking. I feel like I've been underground with these ideas. Now they're emerging." Jon Jerde, AIA

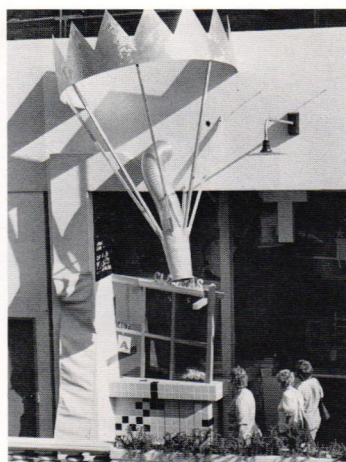
Horton Plaza departs from the current trend in urban design to integrate large urban developments into the existing fabric of the city, rather than perpetuate the isolated island model of the suburban shopping mall. Jerde's calculated deviation from the grid in downtown San Diego has drawn criticism from some urban planners, and may prove to be one of the most controversial design ideas embodied in the project.

The pedestrian pattern, slated to continue into the neighboring proposed residential developments, introduces diagonal movement across the established grid of the city. Horton Plaza's "main street" (in which a one-horse wagon would be hard-pressed to turn around) links the financial district to the waterfront if one chooses to walk through Horton Plaza. A number of streets deadend at the plaza, and pedestrians have to navigate a considerable distance around the plaza to walk from one part of the downtown to the other. Since pedestrians can penetrate Horton Plaza only from two points, circulation options through the downtown are rather limited. The perception of Horton Plaza as an island in the grid may be lessened when the project edges are completed and interfaces are more fully defined between the project and surrounding development. Meanwhile, the project appears more self-centered than might be hoped from a development of this magnitude.

Jerde maintains that manipulation of the grid is critical, an essential part of the whole project. The departure establishes a separate quarter of the city and announces the demarcation between the financial and residential districts. "I'm not sure that continuing the grid is always the right thing to do," Jerde says. "It's a mindless, rationalist notion. The grid was created by the Romans for expediency. It is a commercially inspired, automobile-friendly pattern, and therefore inappropriate when trying to create human awareness activities. The great cities are not a mindless wallpaper of grid, but a varietal patchwork that adds mystique."

The success or failure of Horton Plaza as a piece of urban design hinges on the ability of the project to catalyze the revitalization of downtown San Diego. The first returns are more than promising. "Horton Plaza is a good addition to the downtown," says Michael Stepner, AIA, San Diego city planner. "There's downtown activity for the first time in many years. People overflow Horton's boundaries, and spill into adjacent neighborhoods." The overflow is beginning to stimulate the Gaslamp district and rekindle investment interest in the area. The influx of visitors to Horton Plaza is forcing the city to maintain the Gaslamp at a higher standard than it has in previous years. The city also is buying out some of the more noxious uses in the Gaslamp, and property values are escalating beyond the rates that porn shops and transient facilities can afford.

But the growing cost of land may prove to be a double-edged sword jeopardizing the residential phase of the city-center redevelopment. Nearby senior housing is completed, as is the Meridian, a luxury residential tower that is far from full. The rest of the small-scale residential projects slated for the area remain on the drawing boards. Lee Grissom, chairman of the San Diego Housing Commission, wonders whether the rising land cost will impact against the planned low-rise housing.



Claudia's, Horton Plaza. Architect: Grondana/Architects, AIA; team: Grondana/Sable.

ROBINSON/WARD PHOTOGRAPHY

The Jerde Partnership developed a design kit for each of the 10 special districts in Horton Plaza. The kits include a palette of materials and design concepts from which tenants could create individual looks. While some tenants found these criteria restrictive, a series of storefront designs by Tom Grondana, AIA illustrates their flexibility. One of the most successful merchandising devices at Horton Plaza is found at Claudia's, where a huge funnel connected to the oven vent wafts the aroma of fresh-baked cinnamon rolls throughout the plaza.

"Horton Plaza has created an interest and has had the desired effect," Michael Stepner says. "The dilemma is that land values have gone up. We hope—no, we are sure—that eventually the area will be attractive enough that the market will accept those values."

Whether that hope becomes a certainty depends, to a large extent, upon the success and staying power of Horton Plaza as a retail enterprise. "The architecture is a decoy," says Ernest Hahn. "Some of the allure will pass away. It's up to us to provide services, entertainment, food that will bring people back."

THE ROAR OF THE CASH REGISTER, THE SMELL OF THE CROWD

Horton Plaza is not a complete departure from its building type—a shell to house the merchandising industry—but it does introduce innovations, which, if successful, will have an impact on the industry and the genre. Regional shopping centers exist to sell merchandise. Ernest Hahn has not lost sight of that bottom line: "We deliberately designed a plan around a mixture of tenants, and let the architect wrap a building around it. Jon is flexible in working with us that way. He has the ability to take ideas and compress them into an economic package." The economic package called Horton Plaza challenges preconceived industry notions about the best way to sell, sell, sell.

A standard shopping mall is a neutral, timeless building form—a placeless place that emphasizes tenant visibility and identity. Horton Plaza is a highly defined place, a shell building in which an environment is created. "Once you penetrate it, you're not in San Diego anymore," notes George Bissell, FAIA. "You're in a circus." And in a circus, even the king of beasts—Robinsons, Nordstroms, Broadway, Mervyns—is merely one element under the big top.

All the tenants at Horton Plaza were required to adapt their "look" to specific criteria developed for a series of 10 zones within the plaza. Each zone caters to a specific activity—children, high-fashion, entertainment, culture—and each has a distinct atmosphere to enable the customers to distinguish between zones. National retail chains and department stores concerned with their corporate identities initially balked at the design restrictions. Hahn generated enthusiasm for this concept at the top, using a 20-square-foot model of Horton Plaza and a sophisticated graphic presentation to infect chairmen of the boards of major tenants with the excitement of Horton Plaza. His approach worked—92 percent of the space in Horton Plaza is leased, and there is a waiting list for the remaining slots. "In



TOM GLASS



PETER DODGE, FAIA

"Broadway always has been a no-man's-land, separating the financial center from the Gaslamp district," says Lee Grissom, president of the San Diego Chamber of Commerce. "The decision to go south of Broadway with Horton Plaza was a profound redevelopment decision."

"Today I saw a man in a three-piece suit sitting on a bench in Horton Plaza reading the *Wall Street Journal*. A few years ago, a derelict would have been sleeping on that bench, holding onto a wine bottle wrapped in a *Wall Street Journal*." Ernest Hahn

the past," says Hahn, "major department stores unilaterally created the criteria for mixed-use development. That's inappropriate. All that went down the tubes at Horton Plaza. Horton Plaza will change the criteria mandated by major retailers. People will point to Horton Plaza and say, 'it works there,' and do away with the stodgy criteria of major department stores."

Horton Plaza departs from its predecessors most radically in the area of circulation. A standard mall is laid out so that the customer has few, if any, decisions to make. Traffic flows effortlessly past each retail outlet. Traffic doesn't flow at Horton Plaza, it bounces. Most of the plaza is not visible from the designated entry points. The curved street around which Horton Plaza is organized unfolds new vistas at each turn. Visitors are hard-pressed not to get lost. The directory, which resembles a three-dimensional chess board, is of little help.

But disorientation is part of the Horton Plaza formula. "Shopping centers are efficiency machines," says Frank Wolden, designer of the tenant criteria for The Jerde Partnership and now principal of City Design. "Horton Plaza is the antithesis of this. We want people to get lost. That's part of the basic concept. Horton Plaza is a deliberate attempt to create a diverse environment, to provide an urban adventure for middle-class America." Perhaps suburban couch potatoes will be titillated by the challenge of finding their way through Horton Plaza, but the complex circulation pattern may be one of the center's most vulnerable points when it comes to the financial success of its merchandisers.

While most standard malls rely on a narrowly defined market, Horton Plaza appeals to a series of audiences. The overall market in San Diego is strong, with 50,000 people a year coming into the area. The downtown work force is a captive market, which flocks to Horton Plaza as a relief from the barren atmosphere of the financial district. The plaza already is drawing heavily from in-city residents, an audience that is expected to expand as city-center residential development progresses. Tourism is a major industry in San Diego, and the convention center and hotels now under construction are projected to supply 30 to 40 percent of the audience for Horton Plaza. Another audience is the suburbanite in search of that communal urban experience.

Horton Plaza faces stiff competition in the marketplace. San Diego County abounds with regional shopping malls, and Fashion Valley, the leading volume center in the county, is just a few miles away. Tourist-oriented commercial centers like Sea Port Village and Old Town are even closer. To attract a diverse

audience in light of this competition, Horton Plaza developers conceived a unique mix of specialty shops, cinema and legitimate theaters, and restaurants. "You can have great architecture, but if you put boring shops in, it won't work," says Tim Gregg, the Hahn company's leasing representative for Horton Plaza. "Both take an equal part in the success of a shopping center." The tenants offer a wide variety of price points, making Horton Plaza attractive as both a family center and a fashion center, a hybrid seldom achieved in retail malls.

Horton Plaza is the place to go to buy the things you don't even know you need. The shops there, many of which never have been in a shopping center or even in San Diego before, offer the unusual, the *outré*, the cute. Nothing could have a greater chance of success in San Diego's unabashedly yupscale market. Those citizens who devoured an article in *San Diego Home/Garden* on the 12 different types of oysters are certain to flock to Horton's open-air *mercado* for their weekly supply of designer vegetables.

Judging from initial reports, the formula is working. Horton Plaza has the highest volume of the Hahn company's 41 regional shopping centers. An average of 2,500 people an hour visit the plaza on any typical weekend; over the Thanksgiving weekend—the biggest shopping weekend of the year—that number swelled to 7,000. The numbers are encouraging, but a more reliable guide to the future of Horton Plaza may be found in the faces that people the crowd. Most mallies wear a vaguely irritated, pre-occupied, tuned-out look. At Horton Plaza, faces shine with a discernible radiance, a glow of wonder.

The message should be clear to architects, developers and retailers alike: magic works. Only the circus is real.

Janice Fillip is a world-class shopper who has researched the subject from the Galleria in Milano to the People's Department Store in Xian. She plans to return to Horton Plaza.

Horton Plaza Design Team The Jerde Partnership

Robinsons Department Store
David Kofahl, AIA
Broadway Department Store
Charles Pigg
Arcade (Galleria Building)
Charles Pigg
Triangular Building
Richard Orne
Transportation Building
Charles Pigg
Mervyns Department Store
Richard Orne
Urban Armature
Bill DeEiel, AIA

Artifacts and Building Parts Jim Campbell

Fine Arts Coordinator
Mark Johnson, AIA
Project Manager
Scott Aishton
Department Store Project Manager
Bob Figueroa
Project Architect
Bob Reyes, AIA
Consultants:
Nordstroms Department Store
Callison Partnership
Color and Graphics
Sussman/Prejza
Fine Arts
Tamara Thomas

CCAIA SETS EXAMPLE FOR THE PROFESSION

California represents one of the largest concentrations of architects anywhere in the United States, and CCAIA has just begun to tap into the power we have as a united group of professionals. Through our collective efforts, we won the passage of two important CCAIA-sponsored bills that will significantly influence the practice of architecture in our state. These bills have brought about a parity between architect and public members on the Board of Architectural Examiners, clarified what areas of design work can be done by licensed people, and helped remove some of the unfair assignment of liability to architects.

This issue of professional liability will occupy much of the council's efforts in the coming year. The board of directors recently established the Professional Liability Project Steering Committee, a group of CCAIA members who will research problem areas in the current liability situation and eventually make recommendations on what areas we can and should pursue. The committee will take informal testimony from representatives of the insurance industry, the legal profession, political advisors, and members of other professional groups that are faced with similar liability problems.

From this first information-gathering stage, we hope to assess in what areas we can be most effective. Certainly we will plan to pursue many of these problems through the legislative process, and we also plan to provide additional practice aids and resources to the membership.

In addition to the liability issue, CCAIA provides a united voice to other professional organizations and public officials. This year we have arranged to participate in the annual conference for the California Chapter of the American Planners Association. This is an opportunity for us to communicate directly with public officials and local governments, and work with them on architectural issues in the public arena. CCAIA also will continue to support chapter programs that bring together community leaders and architects through the mini-R/UDAT process. These chapter programs carry an important message about the architect's role in



Warren D. Thompson, AIA

the community and the broad range of services we can provide.

February's Monterey Design Conference will be another opportunity for CCAIA to tell the public about the architect's part in shaping the built environment. With the theme of "American Urbanism," Monterey not only will be a forum for discussion on our cities and suburbs, but also will provide a showcase for design excellence through the winners in the 1986 Design Awards Program, to be announced and exhibited at Monterey.

Our methods of communication to the public and our members have become increasingly sophisticated, and our message is finding a growing and receptive audience. This year will see the expansion in both the size and content of *Architecture California* as it becomes an even more effective means of informing our members and reaching out to those interested in California architecture. Our public-awareness efforts will continue to support chapter programs for professional development and member information, and we will be working to inform the public on issues of critical importance to us all.

The CCAIA exists to serve and represent its members. Without your active participation, it can do neither. Your AIA membership buys you more than a few letters following your name. It entitles you to be an active part of the decision-making process in California, and allows you to have a voice in issues of importance to the profession. California architects always have been a leading

force throughout the nation, both in architectural design and in our response to issues affecting the responsible practice of architecture. What we do here in California sets an example for others around the nation to follow.

Become involved at whatever level you can—with your local chapter, on a state committee, or as an actively informed member. We have a shared responsibility in the leadership of the California Council, and your participation is what makes it work.

—Warren D. Thompson, AIA
CCAIA President

CCAIA ELECTS NEW OFFICERS

At the board of directors' meeting preceding the 40th Annual CCAIA Conference, the following officers were elected for 1986:

- First Vice President, President-Elect: William C. McCulloch, AIA, Orange County Chapter;
- Treasurer: Harry B. Haimovitch, AIA, East Bay Chapter;
- Vice President/Governmental Relations: Chester A. Widom, AIA, Los Angeles Chapter;
- Vice President/Education, Professional Development: Howard Friedman, FAIA, San Francisco Chapter;
- AIA Regional Director: Harry Jacobs, FAIA, East Bay Chapter;
- Associate Director/North: Dianne Whitaker, San Mateo County Chapter;
- Associate Director/South: Carlos Alonso, Los Angeles Chapter;
- Alternate Associate Director/North: Michelle Eaton, San Francisco Chapter;
- Alternate Associate Director/South: Philip M. Klinkon, San Diego Chapter.

Officers continuing their terms in 1986 are President, Warren D. Thompson, AIA, San Joaquin Chapter; Secretary, Betsey Olenick Dougherty, AIA, Orange County Chapter; Vice President/Communications, Public Awareness, Joseph L. Woollett, AIA, Orange County Chapter; and AIA Directors Frederic P. Lyman III, AIA, Los Angeles Chapter, Paul R. Neel, FAIA, Central Coast Chapter, and Robert Odermatt, FAIA, East Bay Chapter. Paul W. Welch, Jr. is CCAIA Executive Vice President.

**California Conservation Corps
Seeks Architectural &
Engineering Services
For Two Projects**

The California Conservation Corps seeks architectural services for two (2) proposed construction projects. Negotiated contracts will be let in accordance with Government Code Section 4525-4528. Selection will be made for the following projects:

Pomona Center (Lanterman State Hospital) Renovation of Housing Unit #8.

Scope of service: Provide professional architectural and engineering services for renovation of corpmember housing, bathroom construction, conversion of open-bay dormitories, shower room, restrooms—unit #8, patio conversion to storage, and exterior painting of building #8.

Approximate Cost: \$143,500

Placer Energy Center/Construction Unit —Dormitories etc.

Scope of service: Provide professional architectural and engineering services for construction of barracks and recreation area at Greenwood, California (near Georgetown): 1) construction of 7,345.5 sq. ft. dormitory (52 bed) to include two laundry rooms, two full-service bathrooms, and a briefing/t.v./classroom; 2) construction of a 2,392 sq. ft. staff office and a supply building; 3) construction of a 3,984 sq. ft. vehicle storage/maintenance building, to include storage for equipment and crew tools; 4) completion of a walk-in freezer and refrigerator.

Approximate Cost: \$281,000

The California Conservation Corps has announced selection procedures for obtaining qualified architectural and engineering firms to provide professional services. The services may include design development, construction documents, and construction support phases for projects.

The criteria for determining the best qualified design professional for a project will include the following:

1. Professional excellence and demonstrated competence.
2. Specialized experience of the firm in design of relevant facilities.
3. Ability to respond to the state's schedule.
4. Staff capability and workload capability.
5. Demonstrated ability to prepare accurate estimates and to design projects.
6. Experience and training of key personnel.
7. Principals to be assigned to the project.
8. Nature and quality of recently completed work.
9. Reliability and continuity of the firm.
10. Knowledge of applicable codes.
11. Other considerations deemed relevant.

Firms that are interested shall submit a separate package for each project for which they wish to be considered, a brochure and a letter of interest, received not later than 2:00 p.m. February 15, 1986, to the California Conservation Corps, Attention: Tim Brown, Contracts Officer, 1530 Capitol Avenue, Sacramento, CA 95814.

Questions regarding these services should be directed to the above (916) 322-0881.

Firms wishing to have submittal material returned after the selection process should include a self-addressed, stamped envelope.

Circle 110 on Reader Inquiry Card

FROM THE FLOOR

Who Should License Architects?

CCAIA HELPS MEDIATE
CBAE-NCARB DISPUTES

BY JAYNE MADAMBA

Most licensed architects are aware that the California Board of Architectural Examiners (CBAE) is a member of the National Council of Architectural Registration Boards (NCARB). NCARB is composed of state architectural registration boards around the country. Its purpose is to facilitate licensing and reciprocity among the states. The relationship between CBAE and NCARB is not always a smooth one. Over the years the CCAIA has worked with both organizations to help iron out the rough spots.

Disagreements include NCARB's new mandatory accredited degree requirement, to which the profession and the CBAE object because it does not adequately provide for the substitution of meaningful experience for an accredited degree; the possible mandate of the Intern Development Program, which the council maintains is appropriate as a voluntary program, but should not be a prerequisite to licensure; and the governance of NCARB on its present one-state one-vote basis instead of proportionately by the number of candidates and registrants each member state represents.

The common thread running through these disagreements is the issue of the responsibility and prerogative of California, or any other state, to establish the criteria for licensure within its boundaries. That concept can conflict with NCARB's goal to standardize the criteria for licensing nationwide in order to enable architects to practice in all states through reciprocal licensing. Obviously, both concepts have merit. But, in their purest senses, they are contradictory. The result of each organization trying to maintain its own prerogatives is ongoing tension between CBAE and NCARB.

The CCAIA has involved itself in these issues as a representative of those directly affected: current members of the profession and those who aspire to practice. The CCAIA supports the concept of a state's responsibilities for licensure and also strongly supports the goal of facilitating interstate license reciprocity.

The current focus of these disagreements is on the Architectural Registration Examination (ARE). NCARB requires that, in order to purchase and administer the ARE, a member state must participate in regional grading. However, California law prohibits CBAE from delegating its grading authority to anyone who has not been licensed or has not practiced in California for at least five years. From NCARB's standpoint, regional grading is necessary to standardize licensing qualifications and uniformity in grading. From CBAE's standpoint, the state law is necessary to ensure that the exams of its candidates are graded with sensitivity to California's legal requirements, such as seismic safety and Title 24.

In 1985, this conflict was temporarily resolved by an agreement between CBAE and NCARB to modify the regional grading system, called the master juror process. Under the modified process, all California candidates' exams went through regional grading, then received a second review by a California master juror who had final say on the grade. NCARB agreed to this modification for 1986, contingent on CBAE's efforts to change state law. CBAE and CCAIA view the master juror system as an acceptable balance between the potentially opposite goals of national consistency and states' rights, but it is clear that NCARB intends this system to be a temporary measure until California's law is repealed.

A permanent solution to this stand-off may be on the way, in the form of recommendations made by a blue ribbon committee established by the California Department of Consumer Affairs. The department convened a group of architects, CBAE representatives, and department representatives to consider the current problems between CBAE and NCARB, and to suggest ways to alleviate the pressures those problems create on the state's ability to examine and license architects and to extend reciprocity to architects from other states. The committee unanimously agreed on three recommendations.

First, the committee recommends the adoption of a draft statement of goals for a California licensing examination process to serve as criteria against which any

given examination or examination vendor (such as NCARB) could be measured to determine its appropriateness for California.

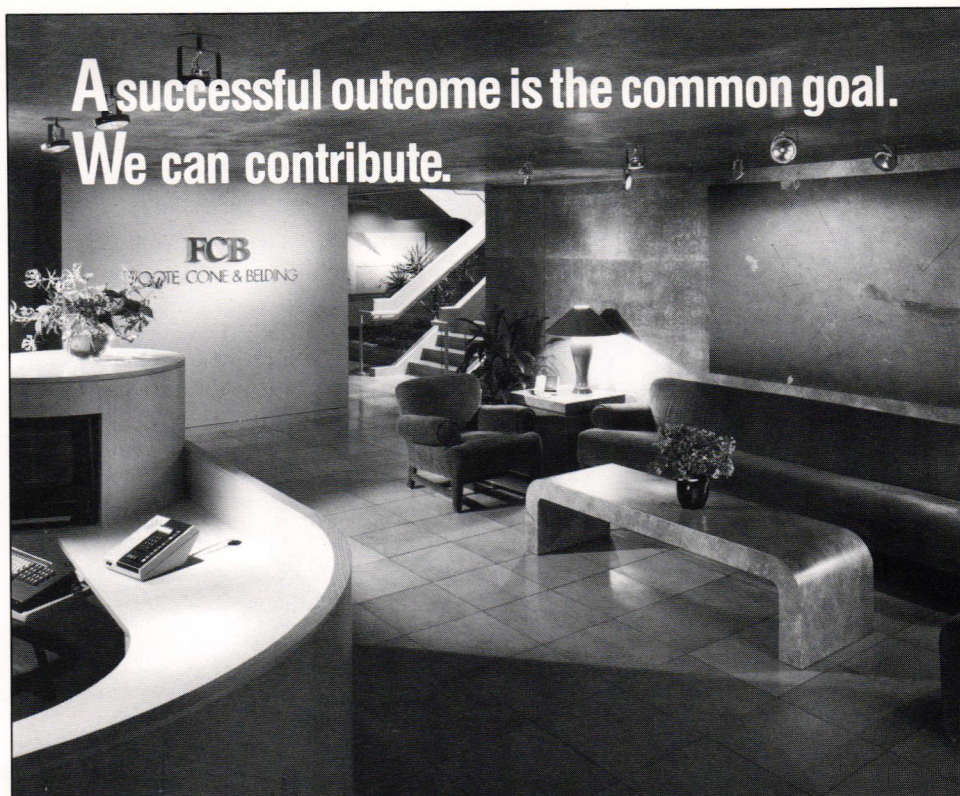
Second, the committee recommends that CBAE inform NCARB that the master juror regional grading process, with the adaptation used for California in 1985, adequately satisfies the state's goals for a licensing exam; and that if NCARB, by a certain date, cannot or will not commit itself to ongoing use of that system beyond 1986, California will not purchase or administer the ARE in 1987. The intent of the committee was for CBAE to prepare to administer a California exam in the event that the master juror agreement is not continued by NCARB. In such an event, individual reciprocity agreements would be worked out as necessary with other states.

Third, the committee recommends that CCAIA sponsor, and CBAE support, legislation to allow CBAE to delegate its grading authority to any examination vendor who adequately meets CBAE's requirements for examination development, content, administration, and grading. This recommendation is intended as a compromise: as NCARB wishes, it changes state law to allow California to participate fully in regional grading, but CBAE retains the ability to ensure that the basis for the grading is consistent with California's requirements for licensure. The CCAIA Board of Directors already has voted to pursue such legislation in response to the recommendation.

There are several benefits of these three recommendations. First, they establish a clear set of goals that express the state's requirements for an ideal license examination process. Second, they inject an element of certainty into circumstances that have been uncertain; NCARB will know precisely what CBAE's position is, and will have to respond within a specific period of time. Third, the recommendation for legislation demonstrates that California is not intransigent in its position. CBAE and the profession are more than willing to forgo the issue of regional grading, assuming some assurance that CBAE can participate meaningfully in the development and adoption of the exam and grading procedures.

This approach will allow California to work with NCARB from a position of strength, and to protect its license authority without sacrificing a nationwide consistency of standards. NCARB's reaction to these decisions will be communicated to CCAIA members in the coming months.

Jayne Madamba is Director of Governmental Relations for the California Council, The American Institute of Architects.



Whisler-Patri, Architect

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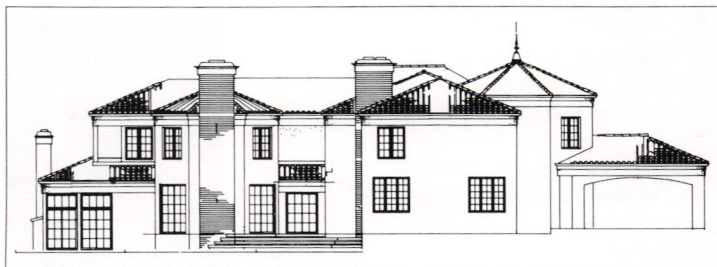
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NEW PRODUCT NEWS



McDonald's Exhibit & Restaurant, California Museum of Science & Industry, Los Angeles. Architect: Rachlin & Roberts Architects.

SANITATION MAINTENANCE

A new, self-contained, cost-saving sanitary cleaning device designed for heavy-volume, high-traffic public restrooms is available from Sani-Pearl. The cleaning system incorporates a water spray with a metered solution. It fits into already existing facilities in parks, airports, service stations, rest areas, factories, theatres, restaurants, and schools. To obtain a catalog ...

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SPACE-FRAME DESIGN

Unistrut Building Systems sponsors an annual program to recognize excellence in designs using the Unistrut Space-Frame. Rachlin & Roberts Architects, AIA received an award in the Most Unique Application category for McDonald's Exhibit & Restaurant at the California Museum of Science & Industry in Los Angeles. For more information on Unistrut Building Systems ...

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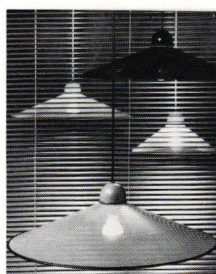


Foxbridge at Vista del Lago, Santa Rosa. Architect: Sandy & Babcock.

DOOR LOCK HARDWARE

Schlage Lock Company has introduced SPEC-RITE Trim, a series in Schlage's L9000 Series mortise lock. SPEC-RITE comes in the three finishes most often specified—bright brass, simulated oil-rubbed bronze, and satin chrome. All features built into the standard mortise lockcase—such as on-site handling, unique stop works button, UL certification, and many others—are available with the "L" series SPEC-RITE Trim. For more information ...

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LUMINOUS DESIGNS FROM REZEK

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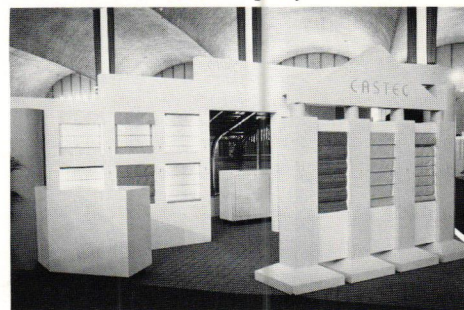
from 16 to 24 inches, are one of many luminous light-fixture designs from Ron Rezek Lighting + Furniture. The entire line can be seen at Rezek showrooms at the Pacific Design Center in Los Angeles, 109 Greene Street in New York, or the Houston Design Center in Houston. For catalog ...

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WATERPROOF MATERIAL

Two waterproofing materials are now available from de neef America Inc. TACSS/Flex polyurethane grout is a unique chemical grout used for sealing leakages or soil stabilization. Injecto grout tubes are a waterproofing system for concrete casing joints. For more information ...

Circle 135 on reader inquiry card



Castec Display Booth. Architect: David M. Cooper, AIA.

EXHIBITION EXCELLENCE

Castec, a fabricator of architectural window-shading systems, won First Place Award for Display Excellence at the American Society of Interior Designers International Exposition of Designer Sources. For more information on Castec's technological and aesthetic advances in shading systems ...

Circle 136 on reader inquiry card

EXCELLENCE IN SHAKES AND SHINGLES

Four San Francisco Bay Area firms took honors in the Red Cedar Shingle & Handsplit Shake Bureau/American Institute of Architects 1985 Architectural Awards Program. Bull Volkmann Stockwell won two First Awards for Stillwater Cove condominiums at Crystal Bay, Nevada, and Spruce Saddle Restaurant, Vail, Colorado. First Awards also went to Sandy & Babcock for Foxbridge Condominiums at Vista del Lago in Santa Rosa; Roland/Miller Architects for the Mendocino Office Park in Santa Rosa; and Fisher-Friedman Associates for Marina Plaza in Sausalito. For more information on Red Cedar Shingles & Handsplit Shakes ...

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FOAM SHAPES FOR EXTERIOR DESIGNS

Associated Foam Manufacturers' Wall Specification Grade EPS can be fabricated in a multitude of designs and used as exterior shapes to revitalize old buildings or add exciting detail to new construction. Exterior insulation isolates the structural mass from temperature changes, reducing expansion and contraction. EPS combines high R-value, rigid strength and resiliency. This flexible strength absorbs building movements so the exterior finish does not crack. For complete information ...

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Red Cedar Shingle & Handsplit Shake Bureau

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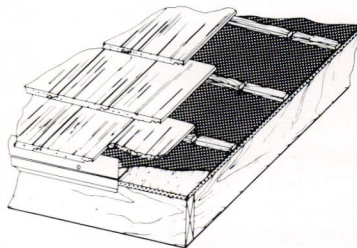
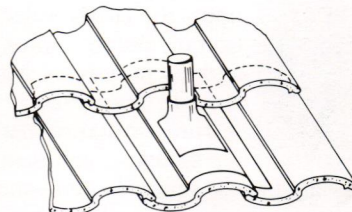
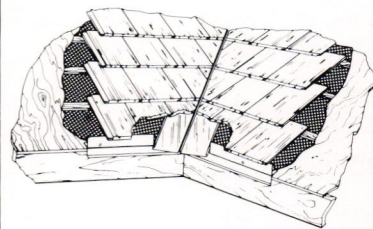
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PRODUCT LITERATURE

WIND LOADS



A 36-page brochure entitled "Design Windloads for Buildings and Boundary Layer Wind Tunnel Testing" discusses in detail a method for testing tall buildings or buildings of unusual shape, and for buildings

located where the surroundings may create unusual wind patterns. The volume explains how the design for windloads on curtain walls should be determined following the procedures specified in the American National Standard, ANSI A58.1-1982. It also provides information sufficient for the understanding of the boundary layer wind tunnel and its unique features, and its use to develop windload data. To obtain the brochure from AAMA...

Circle 139 on reader inquiry card

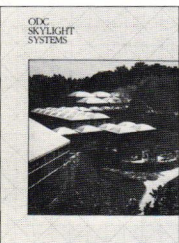
AEP-SPAN



AEP-Span offers a 32-page color brochure detailing its product line—the largest selection of roofing, siding, and fascia systems available. The brochure features structural batten systems, high seam and low seam panels, square batten panels, standing seam panels, bermuda roofing, span-rib panels, span-wall panels, flush panels, perma panels, soffit panels, structural framing systems, and installation and assembly directions for walls, man-sards, and soffits. To receive the AEP-Span brochure...

Circle 140 on reader inquiry card

DRAMATIC SKYLIGHT SYSTEMS

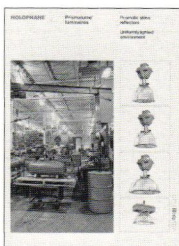


ODC's pre-engineered, cross-arched skylight system opens new possibilities for creative designers seeking sculptural expression and daylighting benefits. This new expression is possible through the use of Vestar Architectural Fabrics, developed by ODC and parent Dow Corning Corporation. Vestar Architectural Fabrics

are durable, versatile, and translucent, and offer innovative covering for malls, courtyards, horticultural centers, and amusement-park eating areas, among other installations. ODC's skylight systems are featured in a new, full-color brochure that combines detail drawings and technical data with actual project photos, and discusses the fully integrated capabilities offered by ODC Inc. To receive your brochure...

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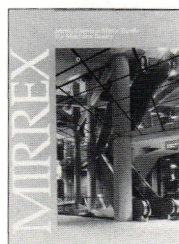
PRISMALUME LUMINAIRE



More upright to reduce ceiling contrast and avoid the "cavern" effect that often occurs in industrial facilities is the principal advantage of Primalume® prismatic glass reflectors cited in a new 6-page brochure from Holophane. This feature is highlighted in a color photograph of side-by-side installation showing the contrast between the Primalume luminaire and another fixture using an aluminum reflector. Primalume creates a uniformly lighted environment with no shadows or dark spots. Other features covered are ease of maintenance, mechanical strength, application versatility, and the broad assortment of HID lamps and wattages that can be used with this fixture. For more information...

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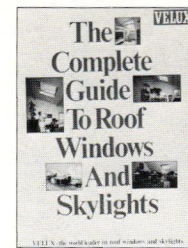
GLASSLESS MIRROR PANELS



A 4-page color brochure offered by Mirrex Corporation highlights the Mirrex Glassless Mirror Panels, made of ultra-clear, metalized film stretched over a light-weight aluminum frame, and supported by a rigid foam core. The shatterproof panels are especially suited for use on ceilings, health-club walls, and stage-show sets where safety is an important consideration. The brochure features photographs of a variety of installations of Mirrex panels. To receive the brochure...

Circle 143 on reader inquiry card

ROOF WINDOW GUIDE

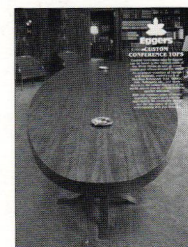


"The Complete Guide to Roof Windows and Skylights," a 24-page color brochure, now is available from Velux-America Inc. The brochure illustrates the use of a variety of roof window systems, including

Model TPS with an integrated screen. Also covered are products and instructions for watertight installation, including prefabricated flashings for flat- and high-profile roofing materials, and for low roof pitches. A series of questions and answers addresses issues on passive solar, triple glazing, and R&U values. To acquire a brochure...

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CONFERENCE TABLE TOPS

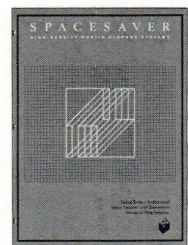


Just off the press is a 4-page color brochure showing Eggers Industries capabilities in face matching for conference table tops, from a delicate sunburst to a simple book and balance match. Nine different

matches are shown in eight different species. Various types of edges are shown, plus specifications on sizes and shapes. Eggers specializes in custom conference table tops matched to the designer's specifications. For a brochure...

Circle 145 on reader inquiry card

SPACE SAVERS



A handsomely designed and printed 30-page brochure on high-density mobile storage systems is available from Space-saver Corporation. Space-saver offers an extensive line of moveable storage units to provide total

design flexibility in storage systems for any space. The brochure discusses the systems' concept, construction, modules, housing, safety, security, energy savings, track layout, and systems details. Planning and arrangement diagrams are included, along with case studies. An informative section shows how the systems can work around existing architectural constraints. To receive a copy...

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D E S I G N

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Send resume to: Neal Hardman, Office of Statewide Health Planning & Development, 1600 Ninth Street, Room 410, Sacramento, CA 95814.

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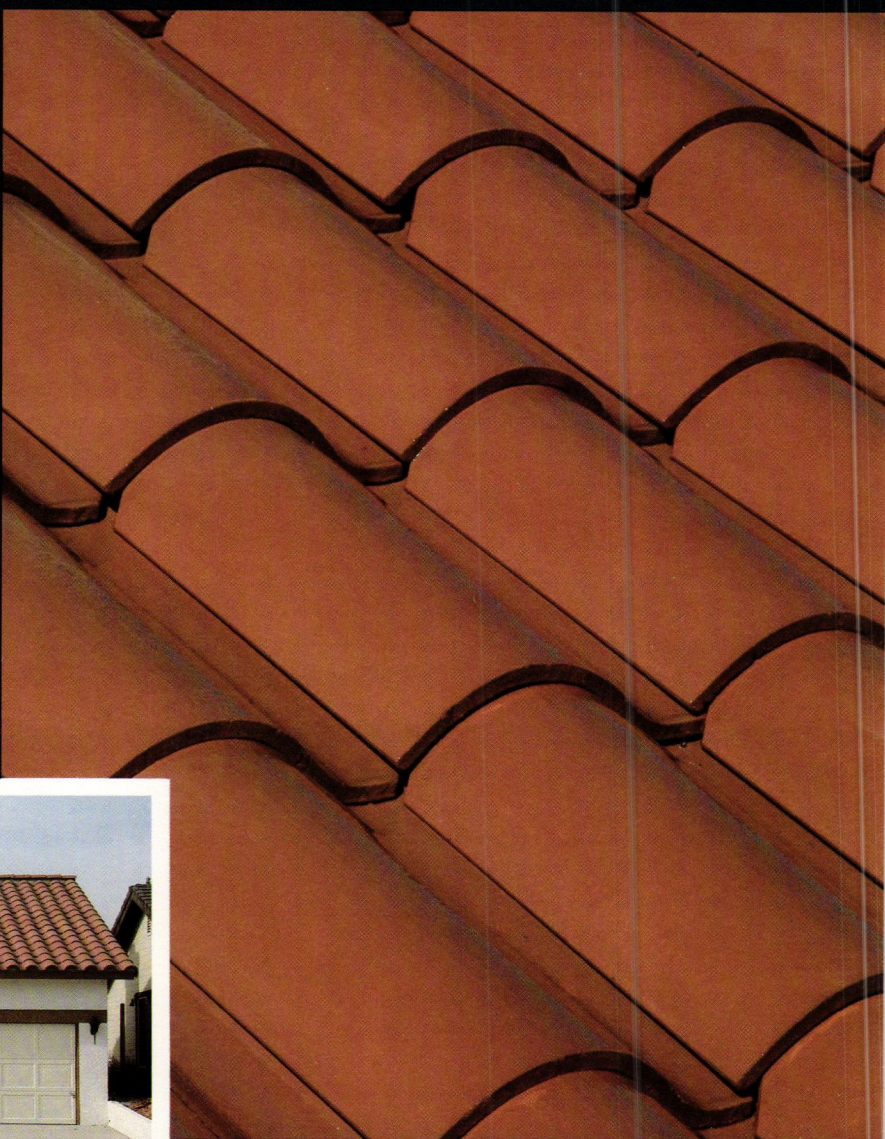
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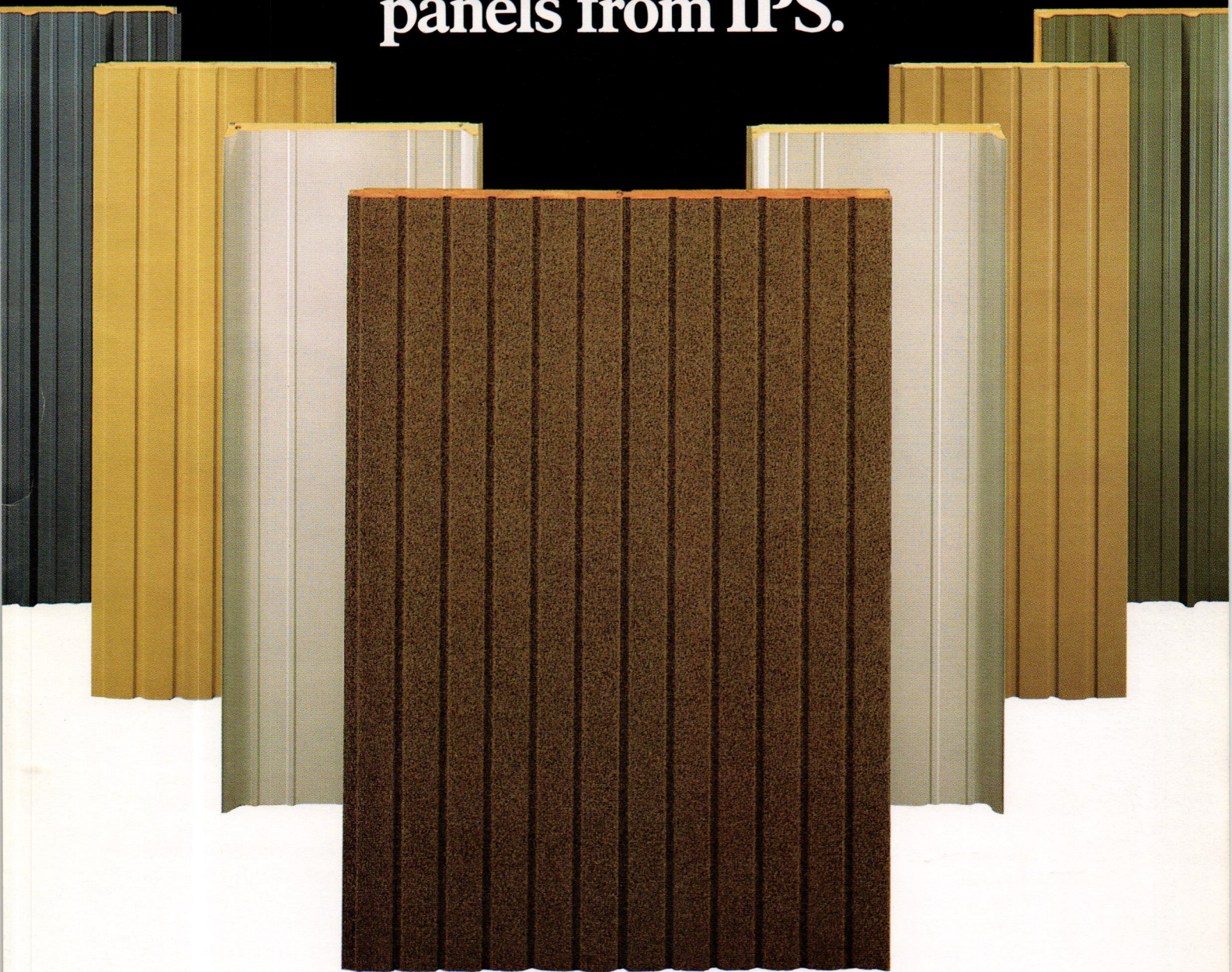


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